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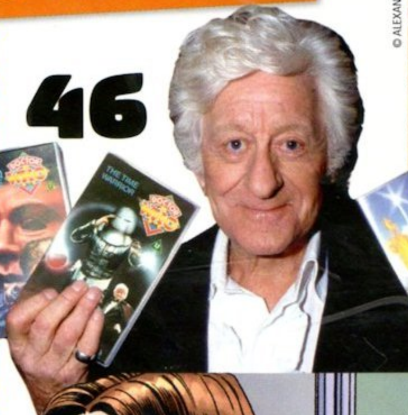
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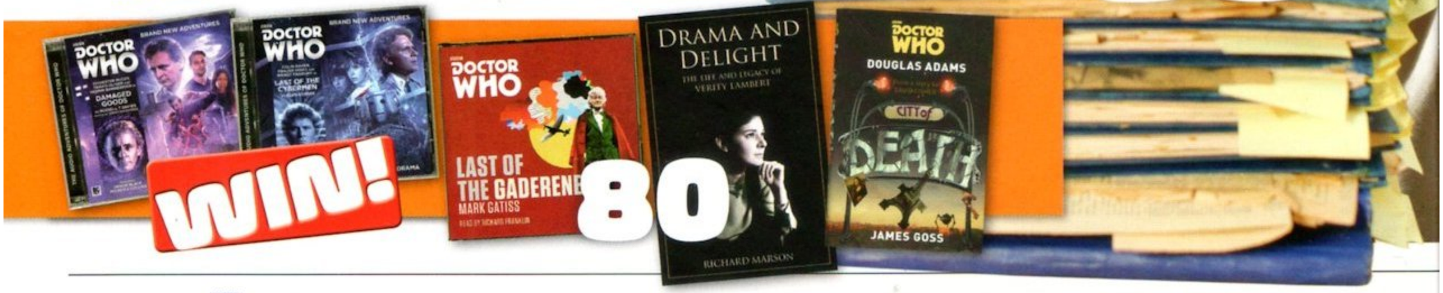
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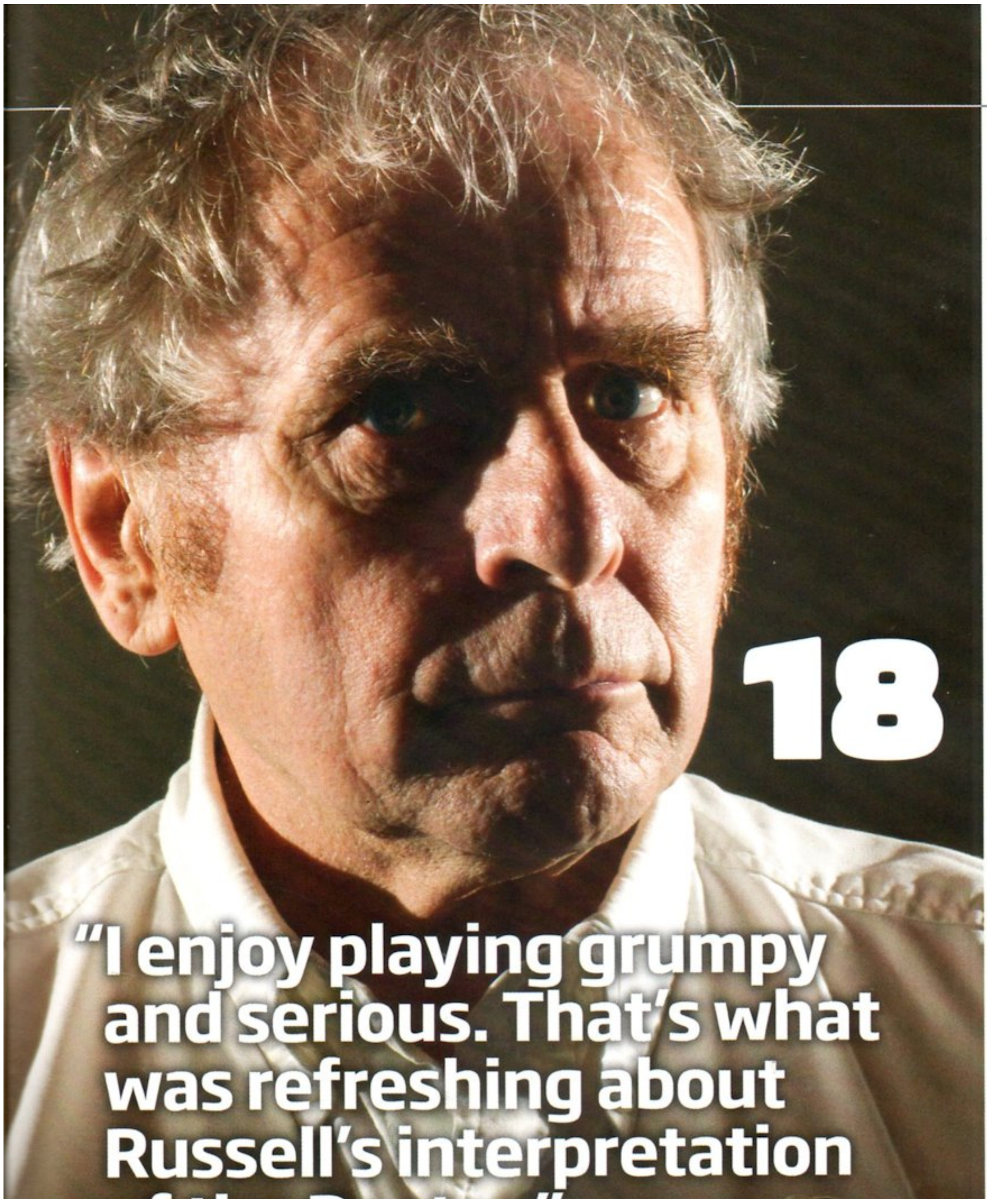

"I enjoy playing grumpy and serious. That's what was refreshing about Russell's interpretation of the Doctor."

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LETTER FROM THE EDITOR

It's fair to say that **DWM** spends a fair bit more time looking at *Doctor Who*'s past than at its future. That's probably not too surprising, given that it's rather tricky to write all that much about the stories that haven't actually been made or shown on television yet. But there will be plenty of time for all that in the autumn, when the brand new series arrives.

For now, we're all about bringing the past back to life. But actually, when you're a *Doctor Who* fan, the past is *always* alive - and it's still so vibrant. In fact, as is often the way in life, memories of the past can sometimes be even more vivid than experiences in the present.

Do you remember the first time?

We start, this issue, with Russell T Davies' first *Doctor Who* story, which, as many of you will know, wasn't 2005's *Rose*, but 1996's *Damaged Goods* - a novel published during those terrible dark years when *Doctor Who* wasn't in regular television production. But what invention those years provided! *Doctor Who: The New Adventures* brought us some of the most imaginative *Doctor Who* stories ever told, and Russell's story was one of the most memorable of the entire range.

Damaged Goods has now been resurrected for the fans of 2015, as an audio adaptation from Big Finish. It's funny to think that in the days of *The New Adventures* novels we just had to imagine Sylvester McCoy's voice, as the Seventh Doctor experienced stories 'too broad and too deep for the small screen' - but now, we can hear him deliver the lines that Russell wrote for him almost two decades ago. Amazing! Who'd have thought?

Delving even further back into the past, we discover the scrapbooks of *Doctor Who*'s original producer, Verity Lambert, which have generously been loaned to **DWM**. We can probably all relate to the idea of keeping a scrapbook as a way to keep the past alive. You might not be altogether shocked to know that my very first scrapbook was a *Doctor Who*-themed one, mainly including cuttings from the *Radio Times*, and any newspapers that happened to mention *Doctor Who*. So it's reassuring to see that Verity Lambert was exactly the same! We were able to show the cuttings to one of *Doctor Who*'s original stars, Carole Ann Ford, who was fascinated to take a trip back into history, and there are a few gems we discovered ourselves...

Enjoy!

Tom

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STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"Who knows what cruelty or tragedy drives the Weeping Angels? Maybe it's just hunger."

JEREMY CRICK asks: I know that there's quite a history of actors appearing in both *Doctor Who* and *Game of Thrones*, but I think it's fair to say that no casting announcement has caused such excitement as the news that Maisie Williams is a guest star in the next series. Was the part written specifically for Maisie? Or was it a case of perfect casting?

As always, the part comes first. It's tempting, God knows, when you hear somebody brilliant might be up for playing a part in the show, to write for them – but I don't trust that impulse. I think you should write a character from the inside out (if you see what I mean), and then trust a brilliant casting director – that would be Andy Pryor – to come up with a set of ideas you'd never have. The trouble with writing for a known performer is that you slowly narrow your view of what they can do. Before you know it, you're writing a greatest hits package. When I'm writing, over time, for a cast I know well, I try to keep watching all their other performances – just to remind myself what else they can bring to it.

Oops, wandering off the subject. The character in question was discussed in detail before we began the series, and was written, and re-written, before Brian Minchin said he'd thought of the perfect person. When you see Maisie in the show, and see what's she's doing, I think you'll agree with him. The publicity is a lovely bonus, of course. But it's all about what appears on the screen, and it always must be.

MATTHEW JACOBS asks: Why does the Doctor want Gallifrey to return? In *The End of Time* Part Two he said the Time War turned them into monsters, and this is shown by the High Council threatening to destroy the universe.

The children weren't monsters. The ordinary citizens weren't monsters. If we all had to burn when our governments go mad, there would be nothing in the world but ashes! Wearied beyond reason, and all out of hope, the Doctor took a terrible decision and allowed himself to believe that genocide as collateral damage was an even vaguely acceptable course of action. His punishment was to grow into the man who understood that. His reward was to go back and put it right. I like that moment: the Doctor, in his blackest despair, hearing that old TARDIS coming to save him. Other people get to have that moment, but he never does. After 50 years of saving everybody else, I figured he'd earned the right to save himself.

STEPHEN NOLAN asks: Are there any 'good' moral, decent weeping Angels in the universe or are they all murderous villains? If the latter is true, who doesn't the Doctor simply go back in time to eradicate them or change their nature early on in their development and thus save Rory and Amy?

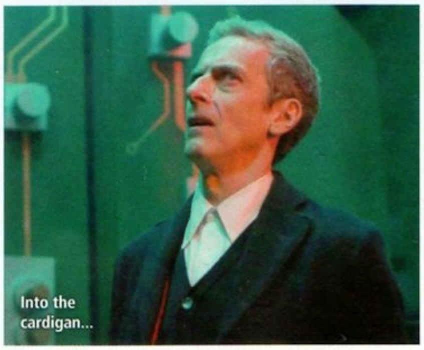
Who knows what cruelty, or what tragedy drives the Weeping Angels? Maybe it's just hunger. I wrote a scene recently, and then cut it – the Doctor, explaining to Clara, why he doesn't always intervene...

THE DOCTOR: Do you know why I don't like farmyards? Because I speak pig. I can hear what the pigs are saying. "Save us! Save our children! Save us from the humans, save our children, save us, save us!" And there you are, smashing them up, and sticking them in sandwiches. What am I supposed to do? Wipe out the human race? Would that be right? The universe isn't fair, or kind, and that's not my fault – I just work there.

The Doctor does what he can, but there are limits. We should be grateful he has those. Also, if you look at all those stories, running on from *The God Complex*, really it's about the Doctor trying to slip out of the lives of his best friends, so those lives can happen. But somehow he always sticks at the door, and can't bear to leave. When fate forces his hand, I think there's a tiny part of him that thinks that's quite right.

BRIAN GUMBLE asks: What's your *second* favourite science-fiction series and why?

My second favourite is also *Doctor Who*. Which, in a surprise move, is also my third and fourth favourite. Somewhere way down the line, there's *Star Trek*, I guess. Oh, I do love *Star Trek*. My favourite version (unfashionable, these days) is *The Next Generation*. I thought there were some great stories, but above that, I *loved* that when faced with danger the crew always did what people really do: they had a BIG MEETING!



Into the cardigan...

TOBY ANKIN asks: How come the Doctor hasn't worn his cardigan since *Into the Dalek*?

Clara burned it. I don't know why. I don't think he was wearing it at the time, but you can never tell with her.

FINLAY WORRALLO asks: In *Kill the Moon*, the Doctor implies that he doesn't know how many regenerations he has left. Is it possible he has an infinite amount?

Well, he certainly has a new cycle, so it's not a problem that's going to worry us for a *long* time. In fact, at the current rate of Doctors, I really don't think I'll be involved in that discussion again. Or I'll just be a brain in a tank, being wheeled round the convention circuit.

NEIL GRAHAM asks: Is 'Missy' the regenerated John Simm Master, or is she from an earlier point in the Master's lifeline?

In my head, as it stands, she's the one after John. But my researches aren't complete, so I'd better say nothing, as I've been wrong before. You could've knocked me over with a feather when the War Doctor turned up in *The Name of the Doctor*.

ANDREA LAFORD asks: I really enjoyed the scene in *Deep Breath* when the Doctor says to the tramp, "Why did I choose this face? It's like I'm trying to tell myself something..." Will we ever get an explanation of why Caecilius from *The Fires of Pompeii* has the same face as the Twelfth Doctor?

Thank you, I like that scene too. And yes, we're coming back to that idea. In fact, we'll be shooting the scene in question really quite shortly... **DWM**

If you have a question you'd like Steven to answer, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Meet Maisie!

David Schofield.

Rufus Hound.

Tom Stourton.

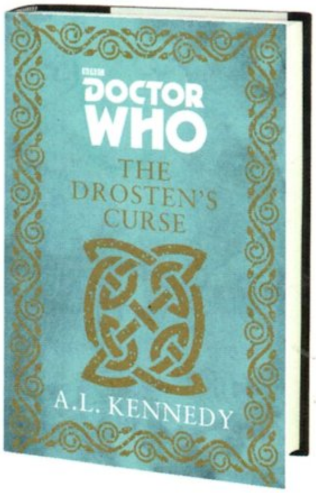
G*ame of Thrones* actress Maisie Williams is to guest star in the next series of *Doctor Who*, currently shooting. Maisie is best known for her portrayal of Arya Stark in the popular HBO fantasy series.

As production began on the episodes, Maisie said, "I'm so excited to be working on *Doctor Who* as it's such a big and important part of British culture. I can't wait to meet the cast and crew and start filming, especially as we'll be shooting not too far from my home town [Bristol]."

Showrunner Steven Moffat hinted that Maisie's role in the series was a particularly significant one: "We're thrilled to have Maisie Williams joining us on *Doctor Who*. It's not possible to say too much about who or what she's playing, but she is going to challenge the Doctor in very unexpected ways. This time he might just be out of his depth, and we know Maisie is going to give him exactly the right sort of hell."

The episodes currently being recorded in Cardiff are Episodes 5 and 6 – *The Girl Who Died* written by **Jamie Mathieson and Steven Moffat** and *The Woman Who Lived* by **Catherine Treganna**. Both of these episodes are part of Block Three, directed by Edward Bazalgette.

Also confirmed for the cast in a very important role is **David Schofield**, who is well known to *Merlin* fans for playing King Alined in the BBC One fantasy series, and is due to star in the new ITV series *Safe House* alongside Christopher Eccleston. The Block Three guest cast also includes **Rufus Hound**, who was on-hand to help reveal Peter Capaldi as the Twelfth Doctor in 2013's *Doctor Who Live: The Next Doctor*. Also appearing are *Horrible Histories*' **Tom Stourton**, **Ariyon Bakare**, **Simon Lipkin**, **Ian Conningham**, **Murray McArthur**, **Barnaby Kay**, **John Voce**, and **Struan Rodger** – who was previously the voice of the Face of Boe in *New Earth* and *Gridlock*!



New from BBC Books...

BBC Books has announced a range of new *Doctor Who* titles to be released later this year, including three adventures for the Twelfth Doctor.

The Scientific Secrets of Doctor Who by Simon Guerrier and Dr Marek Kukula (Public Astronomer at the Royal Observatory Greenwich) examines the science of *Doctor Who*, sorting the fact from the fiction. It includes a collection of 12 short stories – one per Doctor – each illustrating a different scientific theme which is then explored and explained in an accompanying essay. The hardback book is published on 4 June priced £16.99.

A Fourth Doctor adventure, *The Drosten's Curse*, by acclaimed author A L Kennedy, will be published on 16 July, price £18.99. Three new Twelfth Doctor novels will be released over three consecutive months, price £6.99 each. Una McCormack's *Royal Blood*, published on 3 September; *Big Bang Generation* by Gary Russell on 1 October; and *Deep Time*, by Trevor Baxendale, on 5 November.

Following his novelisation of Douglas Adams' 1979 TV story *City of Death*, James Goss is to adapt Adams' first *Doctor Who* script, 1978's *The Pirate Planet*. The Fourth Doctor adventure will be published in hardback in the summer of 2016.

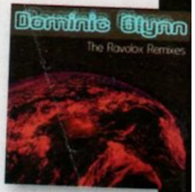
Human Nature Audio

■ August's *Doctor Who* audiobook from BBC Audio is *Human Nature*, the highly acclaimed story by Paul Cornell, first published in the 1990s as part of Virgin's *New Adventures* range. The book provided the inspiration for the 2007 TV story *Human Nature/The Family of Blood*. It will be read by Lisa Bowerman.

More Murray Music

■ The incidental music for Peter Capaldi's first series, including the 2014 Christmas Special, *Last Christmas*, will be released by Silva Screen on 18 May as a three-disc CD set, priced £12.99. It will be accompanied by a 24-page booklet with notes from composer Murray Gold, and the first 5,000 copies of the CD will include an extra 16-page booklet depicting 13 'retro' posters designed by Stuart Manning.

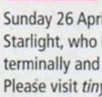
Ravalox Remixes



■ Composer Dominic Glynn has re-imagined his incidental music scores which he provided for 1980s *Doctor Who* as contemporary electronic dance music – a crossover of classic soundtrack and techno dance and electronica. *The Ravalox Remixes* features music from *The Trial of a Time Lord*, *Dragonfire* and *Survival*, as well as a new take on the *Terror Version* of the *Doctor Who* theme originally released on the 1989 CD *Variations on a Theme*. *The Trial Theme* is an update of a mix originally created for a **DWM** front cover flexi-disc released in 1990.

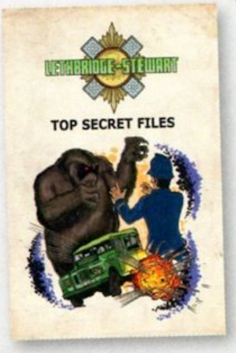
The Ravalox Remixes will be available for digital download from iTunes (£3.16), Amazon (£3.96) and most music services from 18 May.

Peter's Run



■ *Doctor Who*'s producer Peter Bennett ran the London Marathon on Sunday 26 April in aid of the charity Starlight, who brighten the lives of terminally and seriously ill children. Please visit *tinyurl.com/BennettRun* to donate to this worthy cause.

Lethbridge-Stewart



■ To tie-in with its *Lethbridge-Stewart* series of original novels, Candy Jar Books has made available *Lethbridge-Stewart: Top Secret Files*, a 65-page ebook which includes previously unpublished material. It's free from *www.candy-jar.co.uk* or for 99p as a download on the Kindle.

The next *Lethbridge-Stewart* novel is June's *The Schizoid Earth* by David A McIntee, followed by a sequel to the 1977 *Doctor Who* story, *Horror of Fang Rock*, co-authored by Andy Frankham-Allen and the TV story's author, Terrance Dicks. *Beast of Fang Rock* will be available later in the year, followed by Nick Walters' *Mutually Assured Domination*. The books are priced at £8.99 each.

New audio trilogy confirmed for the Sixth Doctor

The Sixth Doctor will return for a brand new trilogy of audio adventures in September, and this time there's a new companion aboard the TARDIS. Leading Wren Mrs Constance Clarke is portrayed by Miranda Raison (star of *Spooks* and the 2007 *Doctor Who* story *Daleks in Manhattan/Evolution of the Daleks*) and she has a mystery to solve...

The trilogy begins with *Criss-Cross* by Matt Fitton, which guest stars Alistair Petrie, Hugh Fraser and Robbie Stevens.

"Constance first meets the Sixth Doctor at the famous World War II code-breaking facility at Bletchley Park," explains script editor Alan Barnes. "They're trying to crack a mysterious code and unmask a Nazi agent... one with otherworldly connections."

Siobhan Redmond returns as the Rani in October, hot on the heels of her acclaimed début in *The Rani Elite*. *Planet of the Rani* is written by Marc Platt who wrote 1989's *Ghost Light* for the Seventh Doctor on television, as well as dozens of popular *Doctor Who* audio stories.

"The last time we saw her, the Rani was on her way to space prison," says Alan. "In *Planet of the Rani*, she's got a plan to get out and return to the hitherto-unseen world of Miasimia Goria... where one of her worst atrocities is waiting for her!"

After helming episodes of *The Companion Chronicles* and *Blake's 7*, Louise Jameson, who played the Doctor's companion Leela in the 1970s, makes her directing début on the main *Doctor Who* range with *Shield of the Jötunn*. The all-American guest cast includes Michael J Shannon and James Carroll Jordan.

Alan says, "Comics writer Ian Edginton – whose name will be very familiar to readers of *2000 AD*, among others! – has come up with this story, set in the Arizona desert in the near future... amid a howling blizzard, seemingly connected to the unlikely discovery of an ancient Viking tomb."

In addition to her appearances in these three stories, Constance is also part of *The Sixth Doctor: The Last Adventure*, Big Finish's spectacular September release which sees the Sixth Doctor making his final stand against the Valeyard...

Colin Baker with his new companion and the cast of *Criss-Cross*.

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BEYOND THE TARDIS

In time, in space... in another place! It's our round-up of what the cast and crew of *Doctor Who* have been up to...

COMPILED BY **DOMINIC MAY**

Vote for Donna

■ **Catherine Tate** is a poll worker with **Mark Gatiss** the polling station manager during the 90 minutes before the election ends, in London's Donmar Warehouse's *The Vote*, which began performances on 24 April, and will culminate in a live More4 broadcast on the real General Election day (7 May 20.30 to 22.00). Catherine reprised Nan for BBC One's *Michael McIntyre's Easter Night at the Coliseum*. Mark Gatiss promoted his turn as Peter Mandelson in Channel 4's *Coalition* on *Sunday Brunch* and *The One Show*.

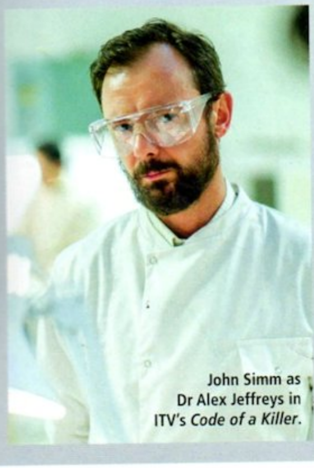
Jenna Romance

■ **Jenna Coleman** will appear in Thea Sharrock's film adaptation of Jojo Moyes' bestseller *Me Before You*, about a quadriplegic and a small town girl. Meanwhile, **Peter Capaldi** joined in a craft session while visiting Glamorgan children's hospice Ty Hafan on 31 March.

Catherine Tate at the Coliseum.

Art Lets Rip

■ A new CW Network spin-off from *Arrow* will include **Arthur Darvill** as witty future time-traveller adventurer Rip Hunter. HBO's Salem Witch Trials pilot *The Devil You Know* features **Karen Gillan** as Jane Porter opposite *Torchwood*'s **James Marsters** as Rev George Burroughs. Karen plays Mindy in the 14-minute short film *Warning Labels*, which premièred at New York's Tribeca Film Festival on 18 April. **Matt Smith**, who *The Sun* tips as playing Newt Scamander in the *Harry Potter* spin-off *Fantastic Beasts and Where to Find Them*, completed principal photography as Morgan in the pandemic picture *Patient Zero* on 18 April.


John Simm as Dr Alex Jeffreys in ITV's *Code of a Killer*.

Bonnie's Kushy Job

■ *Doctor Who* and *EastEnders* continue their regular entwinement, with **Bonnie Langford** joining as Carmel Kazemi – the mouthy, divorced, market-trader mother of Kush (played by *Let's Kill Hitler*'s **Davood Ghadami**). Bonnie will make her on-screen début in June and commented, "to be part of this family is an absolute privilege." Former *EastEnders* star **Louise Jameson** takes to the stage in *Three Short Plays About Gays* at Brighton's The Warren from 20 to 24 May.

JN-T Busted

■ Following a 'Name That Bus' vote, one of 24 new Coaster Route 12 double-deckers running along the Brighton to Eastbourne scenic route has been named after former Brighton resident **John Nathan-Turner** in honour of the late *Doctor Who* producer.

Red Carpet Stars

■ **Jenna Coleman** and **Matt Smith** attended *Cinderella*'s London première on 19 March, alongside their partners. **Samuel Anderson** stepped out for a couple of theatre press nights in March, visiting Wimbledon's *Calamity Jane* and London's Arts Theatre's *Bad Jews*. **Arthur Darvill** graced his former show *Once*'s final bow at the Phoenix Theatre on 21 March. **Catherine Tate**, **John Hurt**, **Frank Skinner**, **David Walliams** and **Reece Shearsmith** attended *Mel Brooks Live in London* at the Prince of Wales Theatre on 22 March.

The Doctor & the Master

■ **David Tennant** reprises *Richard II* at London's Barbican Theatre within celebratory play sequence *King and Country: Shakespeare's Great Cycle of Kings*. It runs between 7 November and 24 January, with *Richard II* standalone performances from 7 to 10 January (*www.rsc.org.uk*). David, who has provided voiceovers for the Labour Party's General Election videos and BBC Two's *Growing Up Wild: Natural World* on 26 March, narrates *W1A* Series Two, having recently redubbed the first episode to reflect events concerning *Top Gear*'s Jeremy Clarkson. David's début in *Just a Minute* topped February's iPlayer Radio request list. ITV Encore is screening *Gracepoint*, in which David plays Detective Emmett Carver, until 3 June. **John Simm** starred as scientist Dr Alec Jeffreys in ITV's *Code of a Killer* (first shown 6 and 13 April, and directed by **James Strong**), which tells the true story of the discovery of DNA fingerprinting.

Marsha Thomason as Katy, Christopher Eccleston as Robert, and Paterson Joseph as Mark in ITV's *Safe House*.

Awards for All

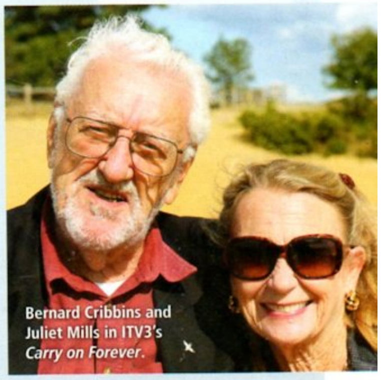
■ *Doctor Who*'s local significance was represented at the Cardiff Life Awards on 19 March, with the *Doctor Who* Experience taking the prize for Leisure & Tourism, and **Danny Hargreaves**' Real SFX collecting the Creative trophy. Meanwhile, at the PromaxBDA Europe Awards (24 March), the Horror Channel's *Doctor Who* promotion took the gong for Design: General Image Programme Design Package Gold, while BBC One's *The New Doctor Lands* won Silver in the Promotional Interactive Applications category. At the Jameson Empire Awards (29 March), **Karen Gillan** pipped **Gugu Mbatha-Raw** for Best Female Newcomer, while **Peter Capaldi** collected *Paddington*'s win for Best Comedy. Other recent triumphs include Broadcasting Press Guild Awards for **Sheridan Smith**, **Toby Jones** and **David Tennant**'s *W1A*; RTS Awards for **Sarah Lancashire**, **Reece Shearsmith** and **Steve Pemberton**; and National Film awards for **Gugu Mbatha-Raw** (Breakthrough), her film *Belle* (Drama) and **David Tennant**'s *What We Did on Our Holiday* (Comedy).

TV Scene

■ **Christopher Eccleston** is guest house owner/former detective Robert in ITV's four-part Lake District thriller *Safe House*. **Billie Piper** returns as Brona Croft in Sky's *Penny Dreadful* Series Two from 3 May. Original Dalek voice artist **David Graham** reprises Parker in ITV's *Thunderbirds are Go*, also featuring **Ben** and **Nick Foster**'s music, the work of **Will Cohen** and **Milk**, the voices of **Thomas Brodie-Sangster**, **Sandra Dickinson**, **Adjoa Andoh** and **Reggie Yates**. Reggie presented the behind-the-scenes documentary ITV2's *Reggie & Thunderbirds: No Strings Attached* on 2 April.

Quickies

■ **John Barrowman**'s *You Raise Me Up* UK tour runs 16 May to 15 June. **Peter Davison**, who is Rose's love interest Herbie at London Savoy Theatre's *Gypsy*, takes a week out (from 23 May) hosting the *Doctor Who* Symphonic Spectacular, having been **Graham Norton**'s Radio 2 guest (11 April). BBC Two's six-part Cold War drama *The Game*, written by **Toby Whithouse**, arrives in May. **Bernard Cribbins**, **June Whitfield** and *Battlefield*'s **Angela Douglas** contributed to ITV3's *Carry on Forever* (3 to 5 April).


Bernard Cribbins and Juliet Mills in ITV3's *Carry on Forever*.

Obituary

■ **Alun Hughes** (Costume Assistant on *The Talons of Weng-Chiang* and Costume Designer on *Timelash*) died on 12 January aged 74. Belatedly we report the February 2014 loss of Technical Manager/Co-ordinator (mostly between 1983-86) **Alan Arbuthnott** and Third and Fourth Doctor-era Assistant/Director's Assistant/Production Assistant **Pauline Silcock** also in 2014. Recently deceased extras include **Richard Bonehill** (*Time-Flight/Enlightenment/Timelash/Revelation of the Daleks/The Trial of a Time Lord*) on 4 February aged 67, **Alan Talbot** (*Black Orchid/Snakedance/The Mark of the Rani*) on 25 November, **Paul Cottingham** (*Time and the Rani*) on 23 October aged 50 and **Stephen Speed** (*Frontios*). **DWM**

GALAXY FORUM

DOCTOR WHO
TRIP OF A LIFETIME!

Counting the Doctor's hearts, demanding the release of Zaroff, and meeting a real villain in the 60s... It's your letters!

Welcme back! We begin with some speculation on the Doctor's curious anatomy...

BEING HUMAN

The Watcher's very enjoyable *Loving the Alien* investigation of when the Doctor was confirmed as being an alien [**DWM** 484] suggests that the First and Second Doctor's single heartbeats can be put down to him having been born half-human, for reasons unexplained.

No disrespect to The Watcher, but I would suggest instead that the First Doctor has used the Chameleon Arch on board the TARDIS (as seen in 2007's *Human Nature*) to make himself human in order to prevent the Time Lords from finding him via his Time Lord biology. He's done the same thing to Susan for the same reason, and in this way she can live out a human life-span on Earth with David. The First Doctor's regeneration is enabled by the TARDIS ("Without it I couldn't survive") which also helpfully maintains his human body/disguise into his second incarnation. When he is forced to regenerate by the Time Lords it makes sense that they revert him to his Time Lord biology so that they can locate him in order to use him as their unofficial agent. A retcon, I know, but it does rather neatly tie it all together!

Regarding Dean Teasdale's pointing out the Eleventh and Twelfth Doctor's affinity to dinosaurs [see *Galaxy Forum* in **DWM** 484], further evidence of his liking for them is demonstrated by the Third Doctor in *Invasion of the Dinosaurs*. There is also an excellent 2011 BBC show *Planet Dinosaur*, narrated by John Hurt; watching it now, it's easy to imagine that it is the War Doctor taking a well-deserved holiday from killing Daleks by going dino-spotting, a proper 'grown-up' hobby!

ANT PROWSE LONDON

The Second Doctor was a fan of dinosaurs too; he's hoping to meet some at the start of Episode 1 of the 1966-67 story *The Underwater Menace*. Talking of which...

RELEASE ZAROFF!

DWM should be commended for highlighting the debacle over the non-release of *The Underwater Menace*, and mentioning the online petition to make it available [see **DWM** 485]. Surely the real menace is BBC Worldwide's marketing strategy, which takes no account of what loyal fans really want. When will they listen? And when *The Underwater Menace* does finally come out, how about Special Editions of *The Web of Fear* and *The Enemy of the World*? Why not an animated *The Crusade*, or the first Dalek story in colour? Fans would pay good money to see these, so why is Worldwide ignoring such a cash cow when there's more to be milked yet? I have cancer, so I hope I'll see it in my lifetime. Fingers crossed.

JOHN COLLINS EMAIL

So BBC Worldwide is having difficulty working out how to release *The Underwater Menace*? I would have thought the answer was obvious. With next year being the 50th anniversary of the Second Doctor, how about an anniversary box set with *The Underwater Menace* and special editions of *The Enemy of the World* and *The Web of Fear* (with an animated Episode 3)? Haven't we all waited long enough?

SIMON DARLEY EMAIL

Did the Doctor have two hearts before his third body?

STAR LETTER

I very much enjoyed the fascinating feature *Loving the Alien* and the box-out *The Human Question* [**DWM** 484], posing the question whether the Doctor was always envisaged as an alien or a human in the early years of the series. With regard to the matter of the Doctor's two hearts being contradicted, when other characters check for his heartbeat and only comment on hearing one heartbeat in the three stories (*Inside the Spaceship*, *The Tenth Planet* and *The Wheel in Space*), well, the answer is obvious, isn't it? They're only expecting to find *one* heart, so they're not going to check for two! So it's perfectly possible, and indeed likely, within the terms of the show that the Doctor has always had two hearts – it's just that no-one X-rayed him until *Spearhead from Space* when his binary vascular system was shown clearly. Simples!

NICK MAYS DONCASTER

Nick wins a copy of *Last of the Cybermen*, a new audio story for the Sixth Doctor, Jamie and Zoe, available on CD price £14.99, or as a download for £12.99, from *www.bigfinish.com*

DOCTOR WHO
BRAND NEW ADVENTURES
LAST OF THE CYBERMEN
FULL CAST AUDIO DRAMA

TEXT IN!

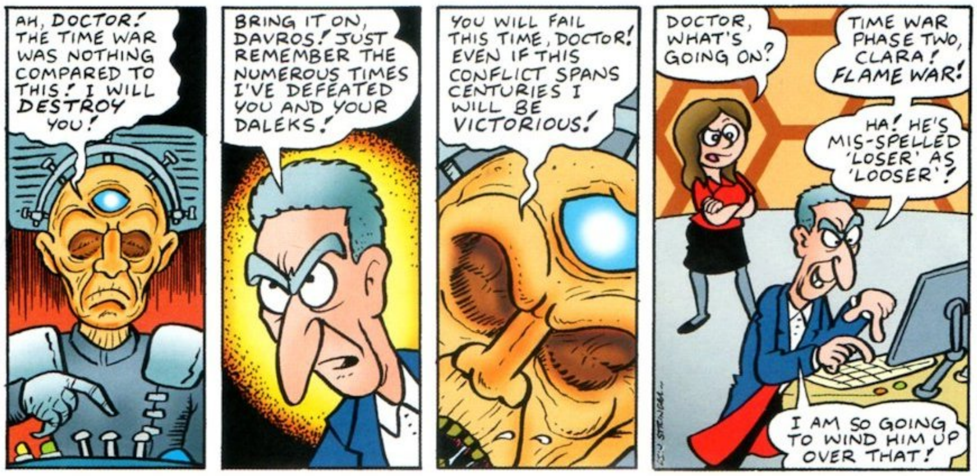
Message us from your mobile!

- **SISTERMAN PAUL** Just watched *The Twin Dilemma*. Poor Peri! If the Doctor had tried to strangle Leela like that, he would have got a janis thorn in his bottom!
- **KENNETH A MACLEOD** I wish the Doctor would finally meet the notorious (or maligned?) King Richard III (played by Tom Bacon?). Let's have a dramatic solution to the 'Princes in the Tower' mystery!
- **CORPORAL BELL** My smartphone interfering with TV speakers makes a noise just like WOTAN! Are the computers taking over after all?
- **CORPORAL BELL** Seeing as *Game of Thrones*' Masie Williams and Paul Kaye have been cast in *Doctor Who*, what about Lena Heady too, please?

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0333 202 390.

THE DAFT DIMENSION by Lew Stringer


AH, DOCTOR! THE TIME WAR WAS NOTHING COMPARED TO THIS! I WILL DESTROY YOU!
BRING IT ON, DAVROS! JUST REMEMBER THE NUMEROUS TIMES I'VE DEFEATED YOU AND YOUR DALEKS!
YOU WILL FAIL THIS TIME, DOCTOR! EVEN IF THIS CONFLICT SPANS CENTURIES I WILL BE VICTORIOUS!
DOCTOR, WHAT'S GOING ON?
TIME WAR PHASE TWO, CLARA! FLAME WAR!
HA! HE'S MIS-SPELLED 'LOSER' AS 'LOOSER'!
I AM SO GOING TO WIND HIM UP OVER THAT!
STRINGER

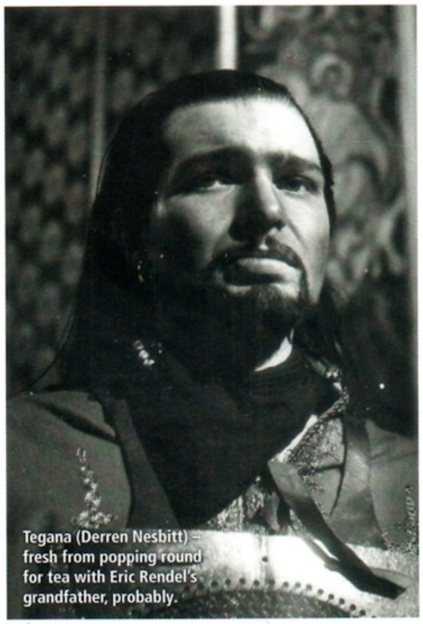
Although I'm aware that sadly sales of physical media such as DVDs and Blu-rays are in decline, it would be a tragedy if *The Underwater Menace* was not released on DVD. I have been diligently collecting the *Doctor Who* DVD range since the very first release of *The Five Doctors* in 1999. The care and attention lavished upon the stories by the Restoration Team, and the plethora of fascinating extras on the discs, leave DVDs of all other TV shows in the shade. To end the range now when there's just one single episode left to release (and with the extras already made) is frustrating beyond belief! I sincerely hope BBC Worldwide gets *The Underwater Menace* back on the schedule soon.

DARREN FLETCHER NORWICH

Enough is enough! We've now waited patiently for over three years for *The Underwater Menace* Episode 2 to come out on DVD. I don't care about animating the missing episodes anymore, or any extras, or even any restoration. Just *please* get the thing out on a shiny disc and make my collection complete! What is the point of people like Philip Morris going to all the time, effort and expense of looking for missing episodes, when all that happens if they turn up is that they end up gathering dust on the BBC's shelves?

KEVIN PARKER SWINDON

The above selection is just a fraction of the mail we've received on this subject, and for the record, the **DWM** team would like the DVD to be released too! The online petition has now received 2500 signatures. If you'd like to make your voice heard, fans can write a polite letter to BBC Worldwide requesting the release of *The Underwater Menace* DVD, sending it to: BBC DVD Customer Enquiries, BBC Worldwide, Broadcasting House, Wood Lane, London W12 7RJ.


Tegana (Derren Nesbitt) – fresh from popping round for tea with Eric Rendel's grandfather, probably.

MEETING TEGANA

I want to congratulate you on your excellent three-part series about the making of the 1964 adventure *Marco Polo* and for Waris Hussein's marvellous insights [**DWM** 483-485]. The article sparked off a memory of my own. My late grandfather existed on the peripheries of showbiz, and other even more esoteric worlds. If you visited his West End flat you never quite knew who you might meet.

In 1964, whilst *Marco Polo* was running, I remember visiting my grandfather and he introduced me to a young actor (I say young now), but that was not my perception of him at the time. All I can remember was that he was clean shaven. Anyway, he was introduced to me as the villain in the current *Doctor Who* story. Now as we all know, Tegana, played by Derren Nesbitt, was the villain in that story and he had longish black hair and a black beard as befitting a mongol warlord, and the man standing before me looked nothing like that.

As an unsophisticated six-year-old in the 1960s, with scant knowledge of false beards, stage make-up or the like, I therefore dismissed the assertion that this man was Tegana and ran off to do something more interesting! Oh the folly of youth!

ERIC RENDEL EMAIL

I've really enjoyed the recent **DWM** articles on *Marco Polo*. As a child of the 80's this is the era I enjoy re-watching the most and only have three First Doctor adventures, however this look at *Marco Polo* and how it was created has completely taken my imagination. I managed to download an audio copy of the TV version and have been thoroughly transfixed. Even though there are no aliens from outer space I still felt that I was in a completely different world. In a way I'm glad that the TV version is still lost as after looking at the colour photos I'm not sure black and white could do it justice. It's great that after all these years as a *Doctor Who* fan there are still joys to be uncovered.

PETER SCOTT EMAIL

TEN OUT OF TEN!

I loved **DWM** 485. All of it. *The Ten Years at the Top* feature reminded us of the successes of *Doctor Who* since 2005. I haven't been watching it for that long, but I've seen all the episodes from *Rose* onwards, and many older ones too, and I can appreciate how this fabulous show has evolved. We've spent a whole issue of **DWM** celebrating the past. Here's to the future!

MATTHEW FOSTER (14) EMAIL

twitter

@DWMtweets

Join other DWM readers on Twitter!

- **@Little_Miss_Who** I always look forward to the comic strip in **DWM**. *Blood and Ice* Part 1 did not disappoint!
- **@ScarredForLife2** I think Big Finish should do audios based upon the mad 70s annuals.
- **@paul_bowler** I enjoyed watching *Rose* to celebrate 10 years since the return of *Doctor Who*. The Autons are such great monsters. Bring back the Autons!
- **@danblythewriter** Thanks to **DWM**, I have new respect for Keith Boak and his old-school 'show must go on' approach to *Who*, gaffer-taping Autons up, *etc*.
- **@StuartMaddison** Really enjoyed the Waris Hussein articles in **DWM** about making 1964's *Marco Polo* episodes. How I wish I could see them.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

ARE YOU MY MUMMY?

I was very sad to read in **DWM** 485 that Florence Hoath – Nancy in *The Empty Child* – had left the acting profession. Her performance as Nancy was full of humour, tragedy and bravery, and rightfully won the guest actress category in that year's **DWM** season poll. I wish her well with whatever she's doing today.

I was also tickled by one-time Slitheen Annette Badland's confession that she's still able to terrorise kids by just raising a hand to her forehead, which I think shows the long lasting effect the return of the series had on the young audience who were seeing it for the first time. Thank you, **DWM**, for letting these brilliant guest stars share their memories.

JEN HOPMAN EMAIL ►

☒ VOTE CHURCHILL

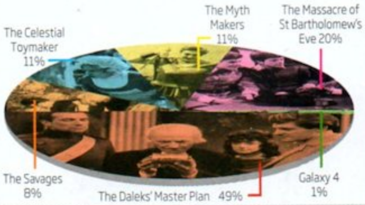
THE PLANET OF DECISION!

On 7 May, there's a General Election in the UK. Now, in the *Doctor Who* universe we've seen a number of Prime Ministers over the years. But of the ones we've seen in action, which of them would get your vote? Would it be Winston Churchill, Britain's leader in World War II? Or would you back Harriet Jones (you know who she is)? Maybe you'd support Harold Saxon's Masterly campaign? Or what about *Torchwood: Children of Earth's* pragmatic Brian Green? Once you've decided, vote here:

tinyurl.com/dwm486pod

The poll closes on 5 June, and we'll reveal the results in issue 488. There are no prizes – or keys to Downing Street. It's just for fun.

In **DWM** 483, we asked you which of Steven Taylor's missing adventures would you most like to see. The clear winner nearly half of the vote was the epic *The Daleks' Master Plan*. In second place was *The Massacre of St Bartholomew's Eve*, while *The Myth Makers* and *The Celestial Toymaker* took joint third. Bringing up the rear were *The Savages* and *Galaxy 4*.



GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Peter Capaldi shares his memories of 10 years ago, when *Doctor Who* returned to television after a long absence, starring Christopher Eccleston and Billie Piper.
Go to: **tinyurl.com/CapaldiRose**

A big surprise for visitors to Cardiff's *Doctor Who* Experience as the Doctor himself pops by for a visit, and answers questions from his young fans.
Go to: **tinyurl.com/CapaldiSurprise**

The Doctor leads visitors to the *Doctor Who* Experience in a rousing chorus of "Happy birthday to you...", in celebration of 10 years since the series returned.
Go to: **tinyurl.com/WhoBirthday**

Way back in August 1994, five Doctors celebrated 21 years of the *Doctor Who* exhibition at Longleat in Wiltshire, as this rare amateur video footage shows...
Go to: **tinyurl.com/Longleat21**

#TWOishDOCTORS

A short, fan-made audio story in which the Eleventh Doctor encounters his second incarnation. The impersonations – particularly of Troughton – are brilliant.
Go to: **tinyurl.com/TwoishDocs**

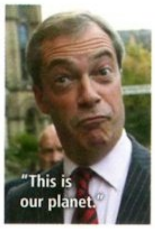
◄ I loved your interview with Camille Coduri in **DWM** 485. She's as cheeky and funny as ever and is one of my favourite *Doctor Who* actresses of all time. Jackie Tyler going toe-to-toe with the Twelfth Doctor?! Please tell me who I write to to make this a reality. Could you imagine the fireworks? If anybody was going to get the better of this latest Doctor, I think Jackie is the one to do it. Let the campaign start here...

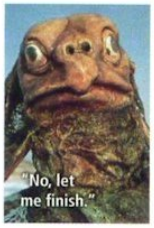
PAUL MAHER EMAIL

I was very impressed with issue 485 celebrating 10 years since *Doctor Who* returned to screens after its long hiaitus. The time-line feature was superbly researched, the interviews with those involved in the first series were warm and informative, and the *Fact of Fiction* on the episode *Rose* had some excellent insights into the production of that landmark episode. Here's hoping for another 10 years at the top. Many thanks to all at **DWM** and to all those involved in making the show the success it was, and continues to be today.

KEITH TUDOR ROMSEY

FROM THE DEPTHS...


"This is our planet."



Does anyone else think UKIP leader Nigel Farage looks a bit like a Sea Devil? Let's just say, if he becomes Prime Minister then he might be letting in a few more immigrants than we thought.

RICHARD COLES EMAIL

UNREAL HOLIDAY!

Issue 4 of *The Essential Doctor Who* [*now on sale – Ed*] is an excellent guide to the Master. I notice though, with some embarrassment, that it has repeated a mistake I made in my 2012 book, *The Comic Strip Companion: 1964-1979*.

The Essential Doctor Who: The Master pictures two versions of the cover of the *Doctor Who Holiday Special 1973* on page 29. However only one of these – the one on the right featuring a reversed photograph of the Doctor, Jo and the Master from *Frontier in Space* – is legitimate. The variant on the left, with the photo presented the right way around, does not exist. Sorry!

Having seen both covers pictured in various places online I concluded that the *Holiday Special* must have been printed twice. It was only after my book was published that I discovered that the 'corrected' version was, in fact, no more than an act of creative photoshoppery.

The irrepressible Jackie Tyler (Camille Coduri) – due for a comeback with the Twelfth Doctor?

This, along with other additional bits and pieces that have since come to light about the comics, is noted on my website, *www.paulscoones.com*. I am keen to document the history of *Doctor Who* comics as thoroughly and as accurately as possible, and welcome any input on this from readers. My apologies to any collectors who may have fruitlessly been trying to track down this 'rare' cover variant!

PAUL SCOONES EMAIL

ARTY DOCTORS

Congratulations to all concerned on the recent **DWM** *Special Edition: The Art of Doctor Who*. The concept art featured was beautiful, and it made me wonder if you'd ever do art cards or posters of some of this work – the depiction of the Valiant helicarrier from *The Sound of Drums* really needs to be on my wall!

IAN SHERRINGTON EMAIL

SADLY NEGLECTED!

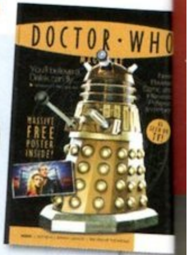
It's all very well trumpeting things like the 10th anniversary of *Doctor Who* returning to television in 2005, but 26 March isn't the only red letter day in the long history of the series. What about the 49th anniversary of the final episode of the stone-cold Hartnell classic *The Ark*? Where are the bookazines on the Monoids? A feature appraising the important contribution of baby elephants to the ongoing narrative of *Doctor Who*? Detailed floorplans of the Security Kitchen?

With such a wealth of material available to cover, I find it exasperating that this important anniversary remains shockingly neglected.

ELLA KENDRY EMAIL

Well, obviously, we're waiting for the episode's *50th* anniversary, Ella. Until next time, keep writing! **DWM**

ON THIS MONTH...
10 YEARS AGO



Things were changing in April 2005, as **DWM** celebrated *Doctor Who*'s return...

IT'S DAVID!

Mere days after the announcement of Christopher Eccleston's departure from *Doctor Who*, *Gallifrey Guardian* in **DWM** 356 reported some exciting news: 'Just as **DWM** was going to print on 15 April, the BBC Press Office confirmed that Scots actor David Tennant had won the role of the Tenth Doctor.' In a BBC statement, David said, "I am delighted, excited and honoured to be the Tenth Doctor! I'm also really looking forward to working with Billie Piper who is so great as Rose." It was the start of something wonderful...

FIGURES!

Meanwhile, in his ratings column *Public Image*, **DWM**'s Tom Spilsbury revealed just how successful the first episode of the new series, *Rose*, had been: 'In *Doctor Who* terms, the [10.81 million] rating for *Rose* easily eclipses the 9.08 million for 1996's TV Movie, and, in fact, every *Doctor Who* episode right back to October 1979... when accounting for the change in viewing habits, there is a good case to be made for *Rose* being the best-performing *Doctor Who* episode ever!' It was official – *Doctor Who*'s comeback was a massive success!

PARTY POOPER

On the letters page, *DWMail*, the response to *Rose* was in. **DWM** noted, 'We received a huge amount of mail about *Doctor Who*'s return, and roughly 95% seemed to love it, and 5% were less impressed...' The 5% included E Lewis, who wrote: '*Rose* was, quite frankly, appalling... if there were Autons in it, I must have blinked, because I can't remember seeing any!' Maybe E Lewis was watching Ant and Dec on the other side?

ILLUSTRATION: BEN WILLSHER

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THE DWM INTERVIEW

DAVIES' DÉBUT!

Russell T Davies, the man who brought *Doctor Who* back to television in 2005, recalls the very first adventure he wrote for the Doctor – the 1996 *New Adventures* novel *Damaged Goods*...

INTERVIEW BY **DAN TOSTEVIN**

"Did you know," asks Russell T Davies, as we discuss the incident that begins the plot of his 1996 *Doctor Who: The New Adventures* novel *Damaged Goods*, "when babies are sold illegally like this – and they *are* still sold illegally like this, to rich families – when you hand over the baby, it always happens at motorway service stations? Because there are no witnesses at motorway service stations. No-one's ever there at the same time, very rarely do you ever have the same people in a car park. If the police put up posters saying 'Did you witness this?', you're gone, you're in Scotland! They're completely anonymous places.

"I loved that. Whenever I'm in a motorway service station now, I look for babies being swapped!" He roars with laughter. "People very quickly tell me to move on."

To say that *Damaged Goods* has stayed with Russell would be an understatement. Later in the conversation, despite not having read the book since its publication by Virgin Books in 1996, he incredulously remembers a dodgy word choice...

"I know for a fact there's one marvellous bit where Mrs Jericho 'folds' her mobile phone and puts it away," he boggles. "Like, in 1987?! Why did no-one spot that? I mean, we all had those great big brick mobile phones, and she folds it, you know like those 1990s ones that fold in your hand? She *folds* her mobile phone! That keeps me awake at night. That slipped through. Literally, when it was printed and it arrived, that was the first page I turned to, and I just *wept*, going, 'Why did I do that?' How could I forget? How could I have been so stupid? 'Folds' her mobile phone!"

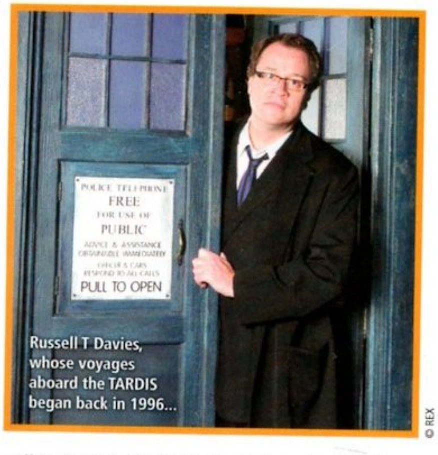
Set in and around council estates, balancing a firm grounding in the ordinary with a blockbuster sense of scale, and placing human relationships and emotions at the heart of everything, *Damaged Goods* has stayed with *Doctor Who* fans, too. In hindsight, parts of it feel like a nascent version of the *Doctor Who* that Russell went on to write for television in 2005, as if the formation of his approach to the series long predated the possibility of him actually bringing it back.

"It's interesting, isn't it?" he nods. "It's funny how much of it on the council estate then did become *Doctor Who* in 2005, in the end. It was obviously *always* in my mind that that was *always* the way you should do *Doctor Who*. I don't remember a moment of clarification, of me realising 'This is the way to do it'.

"If I did it *now*, if everyone in Cardiff dropped dead and I had to step in – it's not going to happen! – that's exactly what I'd do now. It's just my way of starting something, and rebooting it. That's the way I start most dramas, really. *The Second Coming* [ITV, 2003] starts in a dirty, beer-swilled club. *Bob & Rose* [ITV, 2001] starts in two bars, where he's getting drunk in a gay club and she's getting drunk in a straight club. It's just what I like doing."

But *Damaged Goods* predates *The Second Coming* and *Bob & Rose*. Russell's first stab at writing that kind of *Doctor Who*, in the book, solidified an approach he went on to use elsewhere; his second, *Rose*, got 10.8 million viewers and revived a national institution. The series seems to thrive in that world – why does Russell think that is?

"Well, I don't," he counters. "I mean, it's interesting – I think *I* write well in that world, I think that's the point. I think Steven [Moffat, showrunner since 2010] doesn't do that at all, really. They had one little visit to a council estate, in that *Night Terrors* episode [2011], but Steven wouldn't start like that at all, and the programme is doing fine. As a viewer, I equally love starting with Amy Pond in a big old-fashioned village, like *The Dæmons* [1971] would have been set in, or something – that works equally well."



Russell T Davies, whose voyages aboard the TARDIS began back in 1996...

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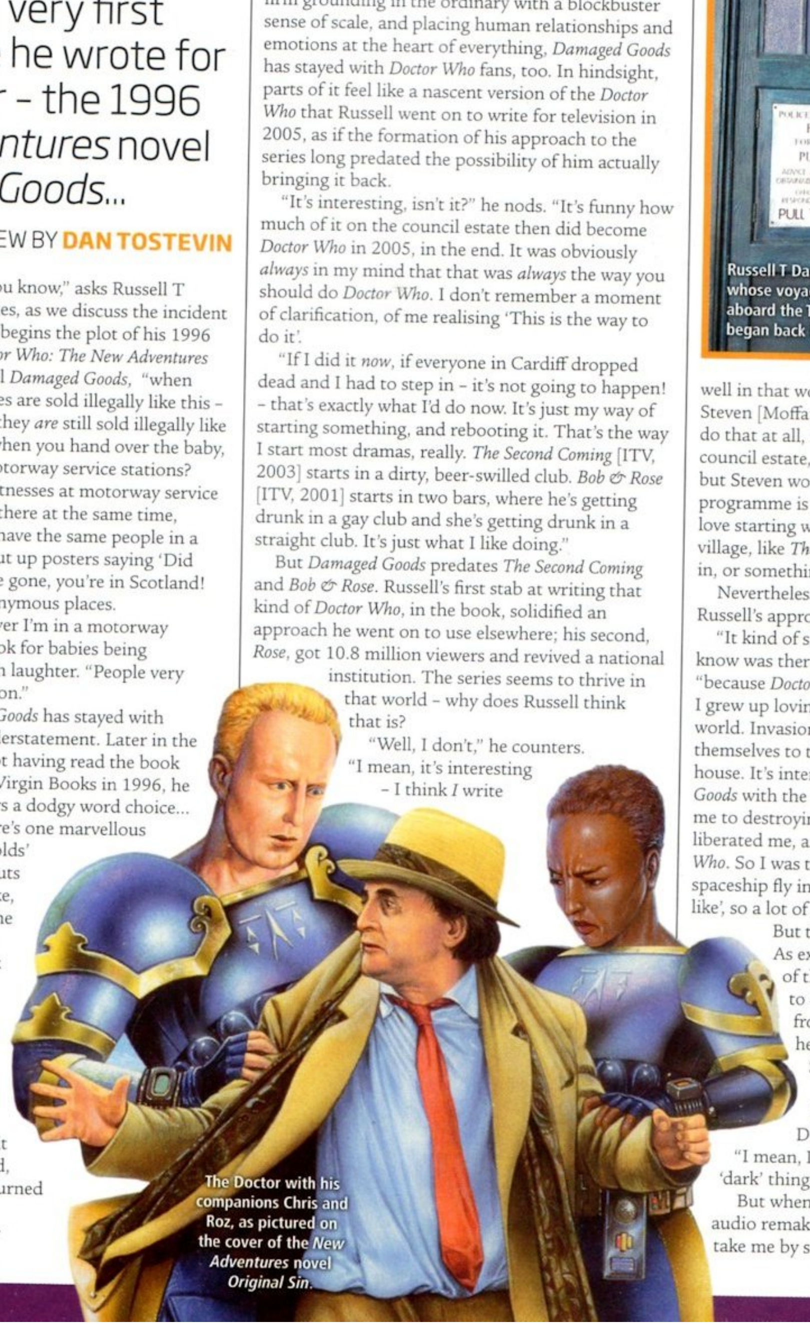
Nevertheless, *Damaged Goods* did help shape Russell's approach to the series.

"It kind of shows a lot of the promise that I didn't know was there with *Doctor Who*," he points out, "because *Doctor Who* – the 'classic' *Doctor Who*, that I grew up loving – didn't, famously, blow up the world. Invasions and monsters would tend to limit themselves to the gardens of UNIT, or a country house. It's interesting, that sequence in *Damaged Goods* with the train blowing up, which then led me to destroying the entire city – that kind of liberated me, and then I carried that into *Doctor Who*. So I was thinking 'Right, you can have a spaceship fly into Big Ben, you can do anything you like', so a lot of that carried forward."

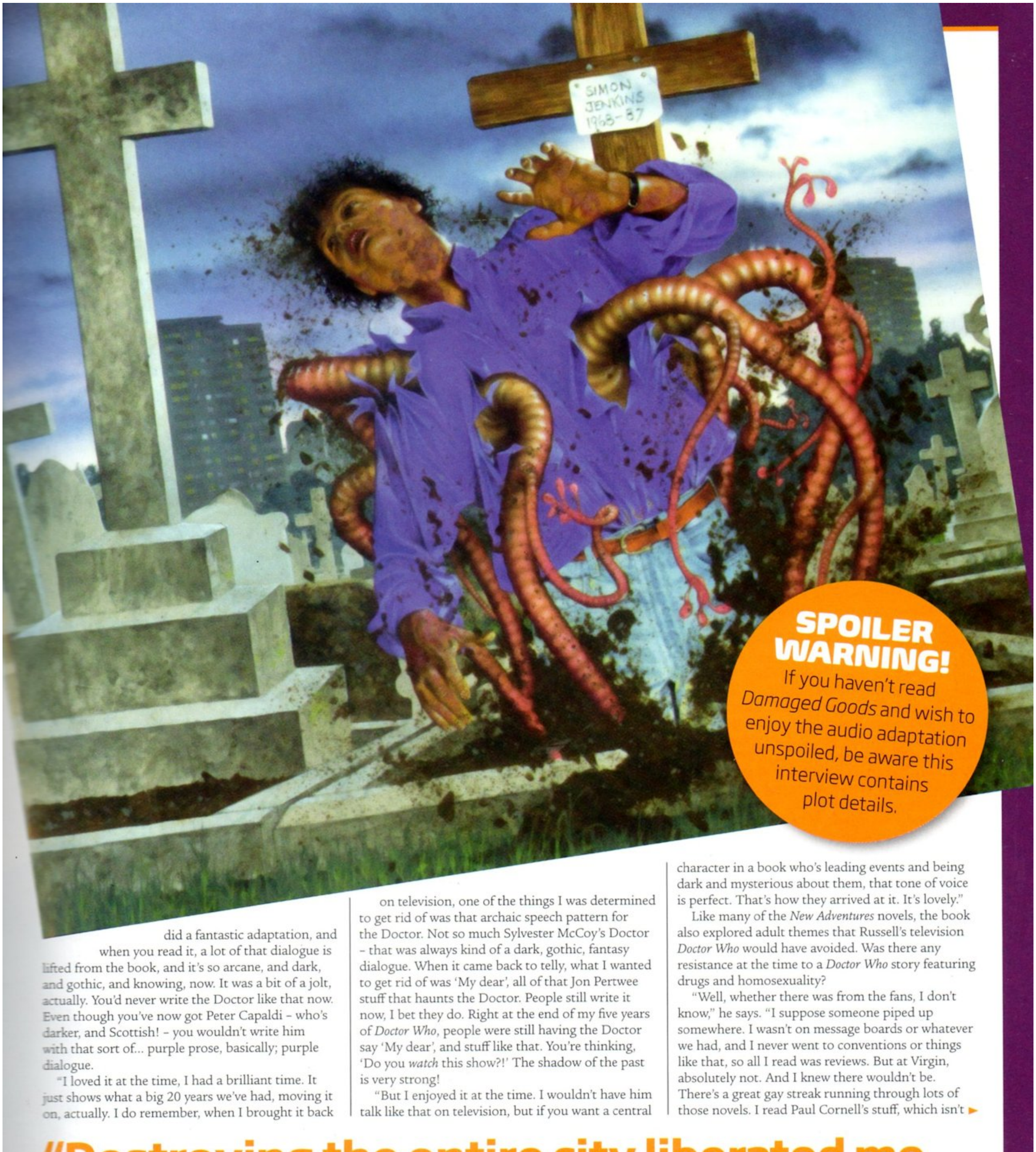
But there are big differences, too. As executive producer and head writer of the TV show, Russell had the freedom to create the Doctors he wrote for from scratch; in *Damaged Goods*, he inherited the long-established Seventh Doctor.

"Yes, and by that stage, he was kind of the *New Adventures* Seventh Doctor, as well," he points out. "I mean, I loved him, and I loved that 'dark' thing."

But when he revisited the book for its recent audio remake, "that Seventh Doctor voice did take me by surprise," he admits. "Jonny Morris



The Doctor with his companions Chris and Roz, as pictured on the cover of the *New Adventures* novel *Original Sin*.



SPOILER WARNING!
If you haven't read *Damaged Goods* and wish to enjoy the audio adaptation unspoiled, be aware this interview contains plot details.

did a fantastic adaptation, and when you read it, a lot of that dialogue is lifted from the book, and it's so arcane, and dark, and gothic, and knowing, now. It was a bit of a jolt, actually. You'd never write the Doctor like that now. Even though you've now got Peter Capaldi – who's darker, and Scottish! – you wouldn't write him with that sort of... purple prose, basically; purple dialogue.

"I loved it at the time, I had a brilliant time. It just shows what a big 20 years we've had, moving it on, actually. I do remember, when I brought it back on television, one of the things I was determined to get rid of was that archaic speech pattern for the Doctor. Not so much Sylvester McCoy's Doctor – that was always kind of a dark, gothic, fantasy dialogue. When it came back to telly, what I wanted to get rid of was 'My dear', all of that Jon Pertwee stuff that haunts the Doctor. People still write it now, I bet they do. Right at the end of my five years of *Doctor Who*, people were still having the Doctor say 'My dear', and stuff like that. You're thinking, 'Do you *watch* this show?!' The shadow of the past is very strong!

"But I enjoyed it at the time. I wouldn't have him talk like that on television, but if you want a central character in a book who's leading events and being dark and mysterious about them, that tone of voice is perfect. That's how they arrived at it. It's lovely."

Like many of the *New Adventures* novels, the book also explored adult themes that Russell's television *Doctor Who* would have avoided. Was there any resistance at the time to a *Doctor Who* story featuring drugs and homosexuality?

"Well, whether there was from the fans, I don't know," he says. "I suppose someone piped up somewhere. I wasn't on message boards or whatever we had, and I never went to conventions or things like that, so all I read was reviews. But at Virgin, absolutely not. And I knew there wouldn't be. There's a great gay streak running through lots of those novels. I read Paul Cornell's stuff, which isn't ►

"Destroying the entire city liberated me. I carried that into *Doctor Who* – 'Right, you can have a spaceship fly into Big Ben!'"

gay as such, but the human heart is wide open and beating in his stuff, so there's no way that would be excluded..."

That's true, but *Damaged Goods* pushed it to the extent of the Doctor's companion Chris Cwej having a same-sex fumble on a car seat...

"Absolutely!" Russell laughs. "Well, he was tall! And blond! That's what tall, blond men in fiction are for, isn't it?"

As well as being older, the readership of *The New Adventures* was comparatively small, whereas Russell's later *Doctor Who* was designed to appeal to as wide an audience as possible.

"It was completely fannish, really," Russell nods. "Only the fans were buying those novels. Which is fine, that's a great audience."

The need to weave *Damaged Goods* into the novels' ongoing storylines cemented that further.

"I sent in an idea to Virgin - it had the deal on Christmas Eve, it had the psychic twins I think, and Mrs Jericho, and the drugs as well, something hiding in the drugs," Russell recalls. "They sent that back having already woven that in to a whole history of the Brotherhood and N-Forms, and they sent synopses of all the novels either side of it - before I'd even agreed to do it! So I inherited all this Time Lord technology, and the Brotherhood which would finally be explored in the future, and stuff like that. I wouldn't have done it that way myself, with a free hand, but I liked it in the end, I thought it was nice to write."

The plot for *Damaged Goods* came from an idea that had haunted Russell for years.

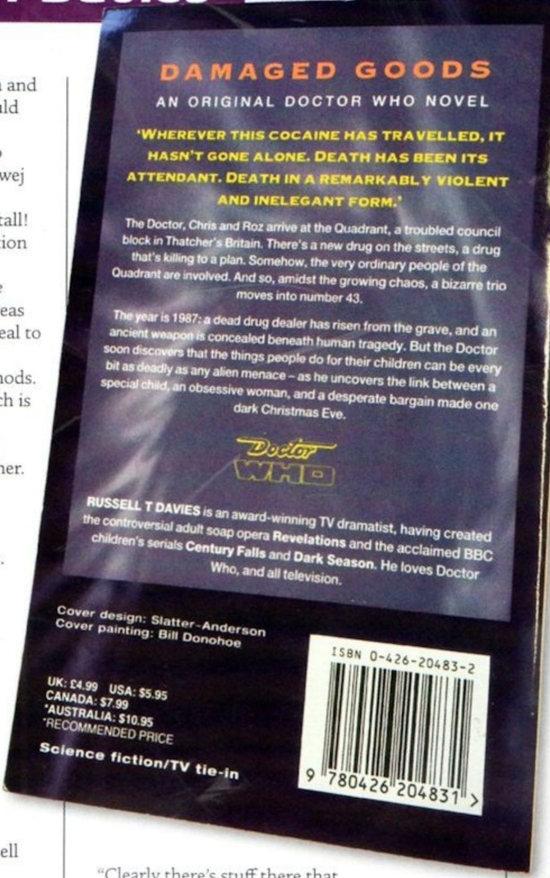
"I'd always had that image - sometimes stories just sit there - where it starts at like midnight on Christmas Eve, in the snow, with someone handing over a baby, under a streetlight," he recalls. "That's just one of those images that had been with me for a decade or so. I still might use that somewhere else, it's such a great image - a modern estate, but something Dickensian happening, something old-fashioned and dark, a child being handed over illegally from one family to another. And also the fact that this is witnessed but not remembered properly, that was one of the other ideas in my head: that someone would see this, a child would see this, at midnight, in the snow - how romantic, dark and romantic! - so someone witnesses something they don't understand until, like, 20 years later, when they realise what was happening under that streetlight. That was kind of the starting point, and that then decides certain things, like it's going to be set in the modern day, it's set on Earth... it all kind of stemmed from that, really, just an image I'd always had."

Russell is mystified, though, that 'modern day' ended up being 1987 rather than 1996.

"Do you know, I don't know why I did that. It's especially weird that it's set nine years in the past, but then I destroy an entire city - which obviously didn't happen nine years ago, if you see what I mean. I think I was just being young and perverse, really.

"It's funny. It's bizarre to look at it now, now you've got a bit more of a historical perspective on 1996. I sort of think, 'What a great time that would have been.' It would have been a real document of 1996. It's not the rave scene, but it's coming out of that - it would have been great. Mad, basically - just mad for not doing that."

As well as shaping his eventual vision for *Doctor Who*, the legacy of *Damaged Goods* can be seen in Russell's wider writing.



DAMAGED GOODS

AN ORIGINAL DOCTOR WHO NOVEL

'WHEREVER THIS COCAINE HAS TRAVELLED, IT HASN'T GONE ALONE. DEATH HAS BEEN ITS ATTENDANT. DEATH IN A REMARKABLY VIOLENT AND INELEGANT FORM.'

The Doctor, Chris and Roz arrive at the Quadrant, a troubled council block in Thatcher's Britain. There's a new drug on the streets, a drug that's killing to a plan. Somehow, the very ordinary people of the Quadrant are involved. And so, amidst the growing chaos, a bizarre trio moves into number 43.

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RUSSELL T DAVIES is an award-winning TV dramatist, having created the controversial adult soap opera **Revelations** and the acclaimed BBC children's serials **Century Falls** and **Dark Season**. He loves Doctor Who, and all television.

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"Clearly there's stuff there that I just carried on using," he nods. "I took that rat poison dinner and ended the whole of *The Second Coming* with that! So I've used stuff from it. I genuinely like those scenes."

The character of Eva Jericho, who cooks said dinner, was a turning point. "I love her," Russell smiles. "I think she's a fine, fine character. And actually, genuinely, that notion of getting into a character and, in writing it, discovering that her childhood, and her school years, and her marriage, and her mistakes, her misunderstanding of the way she's seen the entire world, creates the character that she is, was quite a pivotal moment of writing full stop. Whether you're writing an audio, or a novel, or a television script, that's quite a big thing to realise, and was very, very good for me. That's why I've always liked Eva Jericho enormously - because she was a great insight for me. She was kind of a portal into better writing, frankly. The insight I got in character, in writing Mrs Jericho, was enormous. It was part of a process I was going through nonetheless, but it really was a formative period."

Would the Russell of today change anything about the book?

"I do like it, to be honest. I wouldn't imagine wholesale changes. I think it's a bit gothic in places. I would have kept Bev [Tyler, a teenage girl who dies at the story's climax] alive, just cos I think it happens for nothing. If you have a death like that, of a major character, you have to make it count. It's just a little bit young, do you know what I mean?

"Actually, yes, that's what you're getting at. I think, actually, when you're young, you kind of think all that death and disaster is marvellous and brilliant. You sit there, all grown up, thinking 'That's what the world is like'. But then as you get older, you get... I don't think you get softer, but you get wiser, and actually, the world *isn't* all death and disaster... Well, it is actually! But I now see the point of writing is to find moments that *aren't* death and disaster. That actually, happier endings are one of the most beautiful things about fiction, and you don't need to kill everyone.

"I was realising this round about the time of that book. In 1995/96, I was writing a television series called *The Grand*, and during the course of that you see me grow up - live, at nine o'clock, on ITV! I did two series of that, and I thought that drama - in order to be writing it properly - was death, and disaster, and grimness. You watch it - it's unfortunately doing the rounds on ITV Encore at the moment - and literally every week there's an abortion, there's death, there's a murder, there's a prostitute, there's a hanging... and at the end of two series, 18, 20 episodes in, you can see me going, 'Actually, life isn't this dark. And even when it *is* dark, someone in the next room is having a laugh.' I begin to realise that. You can see the dialogue pep up and sound more like the dialogue I write now. It becomes funnier, and brisker, and more intelligent, actually, instead of just wallowing in misery.

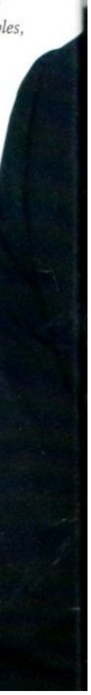
"So actually, around about that time, when I was 33, 34, 35, you could see me heading towards better writing, that then kind of exploded into *Queer as Folk* [Channel 4, 1999 -2000] That was when my writing completely changed. Up until that point, I'd been very studio-bound, very soap opera-bound, and very kind of gothically-bound as well.

"It's very interesting, actually, if you look at what I know, but no-one else might spot, is how much of *Damaged Goods* is also bound up in musicals, as well. The whole thing is a great big response to *Blood Brothers*, because I think *Blood Brothers* is kind of nonsense, in that *Blood Brothers* has a very simple view of the world where the rich child grows up happy, and the working class child grows up sad. While I think it's a great musical, I also think it's terribly simple. *Damaged Goods* kind of turns that on its head, saying that the one who grows up rich has a terrible life, and the one who's surrounded by love is the one on the working class estate. There's also a bit of *Les Misérables* in there. Right at the very end, you see the Leathers walking across the wasteland, and Mrs Leather, I think, is picking up skulls and taking the gold teeth out of them? That's the husband and wife in *Les Misérables*, who are venal and criminal, and they survive everything that's thrown at them, and that's exactly what the Leathers do; Mrs Leather strides through the destruction of a whole city, and ends up making a profit from gold teeth. So there's a lot of that in there.

"But I wouldn't do that any more," Russell considers. "I wouldn't actually need to draw on the text of musicals and stuff like that, now. But that's what you do when you're young. You kind of draw from things you like, and you draw from things you *don't* like. 20-odd years later - oh God, 20 years later! - you are a different person."

Over the years, *Damaged Goods* has missed out on a couple of potential revivals, starting with Granada optioning it as a TV series.

"I started work on that novel, and practically the same week, I got *tons* of work off Granada," Russell explains. "I said to myself 'I'll have six months to write a novel now, how marvellous', and then



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suddenly, work got commissioned at Granada, and I didn't even have five weeks, so I turned round to Granada and said 'This isn't fair, you've got to get me a researcher for my novel, because I can't do this otherwise'. God, I was so determined that it was 1987, I realise now, that I needed someone to do that – research the drugs scene, the club scene, the music, everything that was happening in 1987 – so there's a woman called Maria Grimley credited in the front of the book, who went and did all that research for me, paid for by Granada, because they needed me to get on with my script.

"So Granada were kind of there – the script editors and producers knew I was doing this book – and so they read it when it came out, and they loved it. Not the *Doctor Who* part, but the notion of a twin being sold, and then the twin that has gone to the rich family, falls ill... and then what do you do? The story of a mother who then tries to get the other twin. That's still a great thriller. That's brilliant."

When *Doctor Who* returned to television, the original book raised its head again. However, on that occasion, Russell chose to actively bury it.

"It's a funny one, cos it's a delicate property. When I was bringing *Doctor Who* back, in 2005, they very much wanted to put that book on the website, or republish it. I, personally, singlehandedly stopped them doing it, because – this is very interesting, when you say 'Did anyone object to the gay content, or the drugs content?' – *I* was objecting to the gay content and the drugs content. Because that's simply how the approach in the 2005 version of *Doctor Who* would have been seen, and the most important task we had in 2004 was cleaning up the brand, dusting it off, and making sure it didn't attract any new problems. There were already enough 'GAY SEX' headlines around because of my sheer involvement with the project. To invite the headline '*Doctor Who* showrunner writes plots in which cocaine explodes in your head!' would have been terribly, terribly misleading, and it would have been damaging. So this was no BBC directive; I, personally, had to shut that down. Because equally, I wouldn't edit it to take that content out. That, equally, is doing something wrong. I'm very proud of that content, so I wouldn't allow a sort of bowdlerised version of it."

Damaged Goods has now been adapted for audio by Big Finish Productions. Ten years on from the television show returning, Russell says that it's finally the right time.

"I was a bit sad that it didn't have much of an afterlife when *Doctor Who* took off," he admits. "Then we got on air, and we had gay Captain Jack, and I think you could very happily and responsibly do a very clever drug story. With the Mandrels, or something! A monster hiding within a drug in society – you could do that on *Doctor Who* now. We've discovered that we're trusted, and there's absolute freedom on the show, and you can tell that story properly. So weirdly, all those problems have gone away. Poor old *Damaged Goods* had kind of been swept away by me, and died a bit, and then David [Richardson, of Big Finish] came along and said 'Can we dust this off?', and I was delighted!"

Damaged Goods remains Russell's only novel. How did he find working in prose, as a medium?

"Lovely," he says, immediately. "I loved it. And literally every day, at some point, I sit here thinking 'Do that again.' All the adverbs, and the 'he said, she said' – that's tough. But the freedom of it – oh my *God* I loved it. The freedom to go: you're in someone's mind, and then you travel back to when they were a child, and then you travel forwards to what they're hoping they're going to do tomorrow, and then something nasty they said to someone 27 years ago... The whole thing, you can see me kind of exploring that, and having fun with it.

"The *whole thing* is caused by something that would be very hard to dramatise, I think. The whole thing stems from that shoplifting when Eva Jericho was 13 years old. She wasn't even a proper shoplifter – she was set up by her mates, wasn't she? That nasty woman, Sally – all her life, she's been haunted by that woman, Sally Hunt. I don't know how you dramatise that, in any script, or any movie, even if you had all the time in the world. To dramatise the fact that she's haunted by the mockery of one of her peers at school, a girl called Sally Hunt who used to laugh at her, and has been haunted by that for like 50 years... and has been haunted by it for the wrong reasons, and it turns out that she's in a nursing home now. That's great, that freedom; that freedom to just follow a thought, to follow a thought in someone's head, and to follow it up and down decades, and to exaggerate it, and to get it wrong – even though Sally Hunt wasn't a nice girl, over the years Eva Jericho's got it *so* wrong... Loved it. Marvellous. I would *love* to do that again. Absolutely.

"I do remember writing it and thinking what *enormous* freedom you had in prose. There's a part where a train falls off a bridge that was really exciting to write, and I remember sitting there thinking, 'God, there's no budget, there's no restrictions, I can actually have trains and explosions and bridges collapsing' – and then proceeded to knock down an entire city!

"It was the train falling off that was probably the turning point of the novel. Everything's set in rooms, basically – they sit in flats, and they sit in hospitals, and they walk outside – and you can kind of see it all being done on telly. It's when the Capper sets off that bomb underneath the railway bridge... Originally, he just set off the bomb, and blew everyone up. And then as I was writing it, I went, 'There's a bomb – where is this den that he's blowing up? It's kind of like a lockup, where do you get lockups? You get lockups in railway arches, so it's a railway arch that blows up. Okay, then. But once you blow up a railway arch, you're actually blowing up the railway. Well, what if there's a train coming?' Just as *Coronation Street* then did 15 years later!

"I don't know how well-written that bit is, because it's probably me in a rush. You can see me going, 'Oh my God, everything can blow up and explode', and having a marvellous time. So I loved it, I completely loved that. I decided all that on the spot, as I was writing, and probably didn't have time to go back and edit it. It's probably got saliva on the page still!"

Has revisiting *Damaged Goods* made Russell want to write another novel – *Doctor Who* or otherwise?

"I would *love* to do prose again," he reflects. "I know it's 20 years later, and I haven't done any, but I've never forgotten that. I've never forgotten how much I enjoyed it, and I've never forgotten the freedom of it, and the magnificent loneliness of it. I loved that. I thought it was wonderful to do. It still ticks away in my head. You do sit here thinking, 'When I give up this television lark, I could go and write a book, because I would love it'..." **DWM**

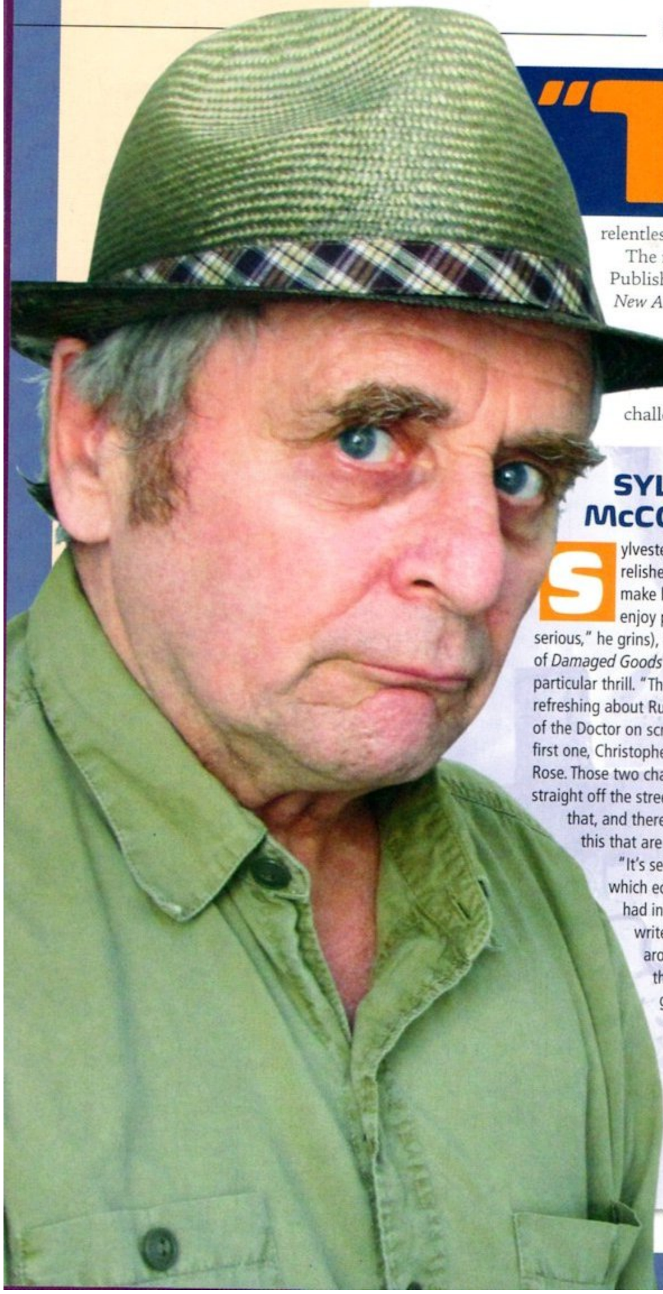
"When I was bringing *Doctor Who* back, it was me who objected to the book's gay content and drugs content. It would've been damaging."

Turn the page for coverage of the audio version of *Damaged Goods*, in which Jonathan Morris talks about adapting the story for Big Finish...

THE SECOND COMING!

Two decades after its publication, *Damaged Goods* is resurrected for a new audience. **DWM** talks to the main players in this audio adaptation.

FEATURE BY **DAN TOSTEVIN**



"This is grown-up *Doctor Who*," emphasises Jonathan Morris. "The character in the novel, and in my adaptation, is the Doctor who's written with depth; he's guilt-ridden, he's insecure. He's also kind of relentless. He's not going to hold back."

The novel in question is *Damaged Goods*. Published in 1996, as part of Virgin's *New Adventures* – a series of 61 novels furthering the adventures of the Seventh Doctor beyond the cancellation of the TV series in 1989 – it challenged the boundaries of *Doctor Who*.

"When I first read it, in the late 90s, I thought it was kind of extraordinary," Jonny adds. "I thought it was very dark, very brutal, very nihilistic, and at the very edge of what you'd think *Doctor Who* could do."

Damaged Goods grounded the Seventh Doctor firmly in the real world.

"I remember it at the time because *The New Adventures* had gone through a phase of being all set on futuristic worlds," recalls Joseph Lidster. "For someone who isn't a huge sci-fi fan, I loved that it was about mad things happening on Earth. It was real people in a mad situation. I remember it feeling like my childhood, and then it just goes apocalyptic towards the end, which was absolutely terrifying at the time."

Now, almost 20 years after its original release, *Damaged Goods* has been turned into an audio drama by Big Finish Productions, adapted by Jonathan and script-edited by Joseph.

"I think 'darkness' really is the right word for it," nods Ken Bentley, who has directed the adaptation. "There are many things that are quite unusual about this story compared to anything else we've done with *Doctor Who*. I'm hoping that it will be one of the darkest things we've produced."

SYLVESTER McCOY The Doctor

Sylvester McCoy always relishes the chance to make his Doctor darker ("I enjoy playing grumpy and serious," he grins), but the gritty reality of *Damaged Goods* has been a particular thrill. "That's what was refreshing about Russell's interpretation of the Doctor on screen, especially the first one, Christopher Eccleston, and Rose. Those two characters came straight off the street, and he's good at that, and there are characters in this that are just like that.

"It's set in a housing estate, which echoes problems they had in the 1990s. The writer echoes the world around him, picks up the zeitgeist of what's going on, especially Russell – he's very much like that, isn't he? He's very comfortable with working class characters. They're not all posh, which was refreshing."

TRAVIS OLIVER Chris Cwej

In *Damaged Goods*, the Doctor's companions are thirtieth-century police officers Chris Cwej and Roz Forrester. The former is played by Travis Oliver. "He's a roguish, enthusiastic lawman of the future," explains Travis, who also appeared as Milo in 2007's *Gridlock*. "Roz has more experience – he's a little bit wet behind the ears, a little bit gung-ho. But he's enthusiastic, he's kind, he's a really nice guy, and he's just keen to help, and get out there. He has that sort of Labrador puppy enthusiasm about him, where everything's exciting. They're back in 1987, and the Doctor's asking him to go and procure illicit substances as part of this investigation, and he's like, 'Yeah, I'll go and do that!', even if there's some element of danger to it – that's all the better for him.

"That enthusiasm comes from a certain kind of wide-eyed wonderment at the things he's being shown. He just loves being along on this journey, and any period of inactivity frustrates him. He's looking to the Doctor for guidance, but is also, to an extent, straining against the Doctor's calming influence – he just wants to go and get things sorted out, but the Doctor understands there's a certain amount of patience and waiting involved to get it done right."

Famously, *Damaged Goods* gives Chris a same-gender hookup. "There's a fantastic exchange between Chris and one of the characters of 1987, a discussion about sexuality, where Chris challenges David about why he's using euphemisms," nods Travis. "He actually thinks the translation circuits of the TARDIS are malfunctioning. There's this man speaking about being a 'friend of Dorothy', and Chris has no idea what that has anything to do with. There's a very lovely line – a very nice Russell touch, to just throw a very brief spotlight on the ludicrousness of human behaviour sometimes – where he says, 'No, I know what you *mean*, I just don't know why you're being so oblique about it – we've got far more important things to worry about than what gender someone's attracted to'. It's a simple way of phrasing something, and that's the kind of thing that Russell does beautifully. It's never heavy-handed, it's never soapbox-y, it's just stated as a simple matter of fact."

There's been concern from fans of the original book that Chris and David's tryst

But the uncompromising tone isn't all that makes *Damaged Goods* special. The original novel was the *Doctor Who* début of Russell T Davies – then an alumnus of *Children's Ward* and *Why Don't You?*, and creator of the cult children's dramas *Dark Season* and *Century Falls* – who eventually went on to bring *Doctor Who* back to television in 2005.

Big Finish producer David Richardson, who has spearheaded the new adaptation, was there at the very beginning. "I worked for a magazine called *TV Zone*, and I'd seen *Dark Season* and *Century Falls*," he recalls, "and I thought they were brilliant. I was really impressed by Russell's writing, and I got in contact with him and said, 'Can we do a feature? I'd love to talk to you'. We met up in Piccadilly Circus at a cafe. I did a lovely interview with him, and found him absolutely charming. We were just chatting about *Doctor Who*, and I remember saying to him that I thought he'd be the perfect writer for *Doctor Who* if it ever came back. Of course, there was no sign of *Doctor Who* ever coming back then, but Russell said he loved the show and would love to write for it. I said I knew the people editing *The New Adventures*, and I put him in touch with Rebecca Levene, who was one of the editors, and Russell pursued that and ended up writing *Damaged Goods*."

"It was the first-ever interview I ever did, I think," says Russell himself. "David told me all about *The New Adventures*, which had kind of passed me by. I was thinking about this last night, and thinking, 'How could that have passed me by?' Cos I used to read **DWM**; I never stopped reading that. But I kind of just filtered out all the information about the novels. I must've thought they weren't properly licensed or something, I think I assumed they were fan spin-off things. Once David and I discovered we both liked *Doctor Who*, he told me, 'No they're proper novels'. Back then, in 1994 or whatever it was, that was the only way to get any *Doctor Who* written and 'on air', so I thought, 'Well, I fancy that'."

"Since working at Big Finish, it's always been on my list of absolute dream projects to work on," David admits. "We'd been talking about it for ages, and it was just literally finding the moment where I felt I could email and ask. If Russell had said no, I would have been a bit crushed!"

Early last year, the request was finally made, permission was given ("It was instant: he emailed, 'It lives! Hooray! Let's do it!', in typical Russell style," David smiles. "He was so enthusiastic about the idea that it gave it an energy from the start"), and Jonathan Morris was assigned to write a script.

"I re-read the book, ►

"When people re-read *The New Adventures*, they'll hear Yasmin and Travis. They're perfect."

JONATHAN MORRIS SCRIPT WRITER

might be removed from the audio. "That is preserved, and it's beautifully done," says Travis. "Again, because of the phrasing David uses, Chris is uncertain of what he's getting at. Then he figures it out, but is completely unaffected by that – a person shows a romantic interest in you, the gender is not important. David is very thrown by Chris's bluntness in that regard. David says, 'I can't very well just ask you for a snog', and he goes 'Well you could – that would probably work', and he's absolutely flummoxed!

"It's quite light-hearted, and that's nice, but there are little moments of genuine feeling between them that you do pick up on – times when Chris actually gets quite protective of David, and says 'Look, just stay here', or 'Run when I tell you to run'. That works both ways – David, equally, says 'Look, please, take care'. It's very sweet."

YASMIN BANNERMAN

Roz Forrester

Better known in the *Doctor Who* universe as tree-person Jabe (in 2005's *The End of the World*) and DI Kathy Swanson (in the 2006 *Torchwood* episode *They Keep Killing Suzie*), Yasmin Bannerman plays Roz Forrester in *Damaged Goods* – the elder and more experienced of the Doctor's two companions. "They're so different," observes Yasmin, of Roz and Chris. "He's a bit chipper, and she's all about the job, getting it done – that's quite nice, that they're so chalk and cheese. Even physically, they're opposites, but they muck along together really well, and they've had a long relationship.

"She's a badass. She's very, very professional. She's constantly working towards solving it and finding the answers, and she seems to have a photographic memory – as soon as someone says something, she takes that away, and it will come up later, like she's got a little computer in her brain. She's constantly putting the pieces together, and trying to get answers from the Doctor – which is a frustrating process for her, because she is aware that he's ten steps ahead of everyone else, and he knows more than he will say. She's a very good student for him to have around, to teach her, but she is constantly asking questions, digging, putting pieces of information together."

Her police background is evident throughout. "She's all about the job," Yasmin nods. "She seems to get quite frustrated about this estate, and the fact that nobody's doing anything about the drug dealers. Even though they've got bigger fish to fry, that annoys her. They can all see the drug dealers hanging out, but nobody's doing anything, and she's outraged. She doesn't have a big explosion, but she comes out with it; she's unhappy, because that is a job un-done, and she does jobs, she gets things done. You can tell she's that kind of a policewoman."

Although Yasmin is a newcomer to *The New Adventures* ("I don't really know the past, what I do know is sketchy," she admits), she's aware of how *Damaged Goods* fits in ("I've come to her at a point when she's evolved as a character – I think it's towards her end, so she's not as tough and aggressive"). Is it tricky to jump on board so late? "Yeah, that's weird," she nods. "I've not done her journey. Perhaps if I'd played her from the beginning, I might play her differently, but I'm not going to know that – unless we *do* do it from the beginning, and I'll be like 'can I just re-do all of my lines?!' I hope to meet her when she's a total badass, and angry, and hurting. That would be pretty cool."

and the biggest challenge with adapting it is that it's a *proper* novel," Jonny explains. "It's not a novelisation of an imaginary TV show, it's a novel which is very much focussed on the characters and their lives. So in adapting it, I would have to be writing new bits occasionally, or using those scenes where characters are reflecting on themselves and turn them into dialogue."

Preserving the book's unique feel was also crucial. "I really looked at ways to make it not feel like TV or Big Finish *Doctor Who*," nods script editor Joe Lidster, "because it's such a grown-up, mature novel. It's a story set *so* in the real world, and the people in it are so real. If there was a generic stock guard, like you'd get in *Doctor Who*, my note would be 'You can't have that in *Damaged Goods*', because the rest of it is *so* beautifully-written and real, and Jonny's adaptation is so beautiful and real, there shouldn't be people like that. That's absolutely fine in 99% of *Doctor Who* stories, but not in *Damaged Goods*.

"What I thought was amazing about Jonny's adaptation was just how well it worked as an audio play. It didn't feel like an adaptation. That's Jonny's skill. He has turned this epic book into an epic audio adventure. I think anybody could listen to *Damaged Goods* and not know that it's based on a book – it just works so well."

The dark tone of *Damaged Goods* was not unusual for *The New Adventures*, which were aimed at a slightly older audience than the television show itself. A significant strand of the novel's plot hinged on cocaine, for example, while guest characters cruised graveyards for sex, or copped off with the Doctor's companions in the backs of cars.

It was up to Jonny to adapt that material for a world where *Doctor Who* has a very different demographic, without abandoning the book's core themes. "What you can get away with now in terms of *Doctor Who* is not what you could get away with when the book was written in the mid-1990s," he acknowledges. "The gay aspect is actually treated quite subtly, by implication, in the novel, so really

DENISE BLACK Eva Jericho

With cameo appearances in *Cucumber* and *The Second Coming*, and the lead role of Hazel Tyler in *Queer as Folk*, Denise Black has a lot of experience working with Russell T Davies. "He empowers everybody," she smiles. "That's what he does. He's incredibly enthusiastic. Never underestimate how wildly intelligent he is, and how absolutely he has a vision for what he does, which is why we all like working with him. He's one of the most important voices in television. Maybe it's just because he's giant and Welsh, but you really can't ignore him – he's a force to be reckoned with.

"Russell T has a sixth sense for story," she asserts. "Over and above, he writes. I read on the internet that he sent the first couple of chapters of *Damaged Goods* [to Virgin] and said 'Gawd knows what happens next. I write', and said 'How arrogant was I?!', but it isn't arrogant, that is what he is: he is a born writer."

Although she always knew he was a fan ("He had a Dalek in his hall!" she recalls. "We also had K9 – the *real* K9 – in *Queer as Folk*!"), Denise was initially surprised when Russell revived *Doctor Who* on TV. "It was incredibly controversial for its time, *Queer as Folk*, and it never occurred to me that there was someone who believed very clearly in *family* entertainment as well, and upping the stakes of family entertainment. Not just middle-of-the-road doesn't-really-please-anyone stuff – he knows how to write for adults *and* kids, and please us all."

Unexpectedly, Denise has previous with *Doctor Who*, too. "I did once write in," she laughs, "when they were recasting Doctor Who – 'I think you'll find that I know who the next Doctor Who is, and I think you'll find he's come back as a woman, and I think you'll find that woman is me' – and I didn't get an answer. So I'm still waiting for that call! It's waiting to happen. I'm very much heartened by the new guy now, because he's nice and old, so there's a shout. Maybe my email went astray. I'll write it again!

"I'm 56, so I remember *Doctor Who*. In fact, I worked with Russell Enoch [better known as William Russell, who played companion Ian Chesterton]. My first job, I toured the world with him – he played Don Quixote, and married a wonderful woman who he met in Brazil while we were touring, Etheline. Patrick Troughton was *my* Doctor Who, if you like. I remember I was a little bit young, and I was scared witless. I watched it with clenched fists, peering through. I couldn't *not* watch it, but then I really couldn't get to the bathroom at night, because there was any number of Daleks lurking in any room of our house on any one night.

"The thing I notice about this," she says of *Damaged Goods*, "is that it still scares me! I'm genuinely scared! I'm *genuinely* scared of the Capper. I'm frightened. Me! Now!"

In the audio, Denise plays the wealthy and upper-class Eva Jericho. "She's Home Counties – God bless you, thank you for a different casting than usual," Denise laughs. "I'm not posh, but I do come from Hampshire, and I do know all about the Home Counties."

Eva is a woman with a troubled past – and present. "I mean, she's *bad*, isn't she?" says Denise, with relish. "I can only say that she's got it wrong. Something inside her has cut off emotionally, which allows her to do wrong stuff. As far as she's concerned, she's making all the right decisions, they're just rather controversial by our standards! Something seems to have corrupted her soul. She's got the idea of perfection, the most dangerous idea of all, and has dissociated and thinks that some people are expendable and exchangeable..."

MICHELLE COLLINS Winnie Tyler

Soap legend Michelle Collins – star of both *EastEnders* and *Coronation Street* – plays single mum Winnie Tyler in *Damaged Goods*.

"She's very passionate about her kids," she explains. "Struggles to make ends meet. Her husband's left. Pretty much on the breadline, but her kids come first. Very selfless. Has a little job distributing leaflets so that she can be at home when her kids are around, and everything. But there is a dark secret that she's hiding, which is uncovered in this story..."

That secret involves a difficult choice Winnie made long before the story begins. "I think we're so easy to judge people," says Michelle. "I think she had her reasons for doing it. We all have moral dilemmas in life, and in hindsight you think 'Was that the right decision to make?', but you have to respect that that was the decision she made. She did it for the right reasons. I sort of admire her, actually. She's a really strong female character."

The events of the story force Winnie to revisit those past actions – not that she could forget them. "I don't think you'd ever, ever forget that pain," nods Michelle, "and that hurt, and that emptiness you'd feel. I think he's written it really well, Russell, and I don't think you doubt for one minute that Winnie's intentions were right. Totally. All along."

Michelle is returning to *Doctor Who*, after playing Kath McDonnell in the David Tennant episode *42*. "Two Scottish Doctors! It's funny, isn't it, out of all the things I've done, people go 'Oh, you've done a *Doctor Who*!' And people love it in America – when you go to America, that's the first thing people pick up on, on your CV. So I'm in the *Doctor Who* clan now, the family. You don't know the enormity of *Doctor Who* until you're part of it, really. This is very different, but it's still got that great feel to it."

I didn't have to do much with that. I had to invent a couple of scenes to cover Chris and David's flirtation, because a lot of that is not done in terms of dialogue in the novel, but generally that was quite straightforward – I haven't neutered any of the gay characters, that's all still there as far as I'm concerned, and it was very important to me that I didn't cut any of that out. That's part of *Doctor Who* on television, now.

"Obviously a *Doctor Who* audio couldn't have a subplot about cocaine, but there's no reason that subplot couldn't be about a made-up drug. So everything in the story which was about cocaine is now about a drug which is imaginary [called Smile] but, within the terms of the story, it fulfils exactly the same function."

Although the framing of those elements has changed, they're still as prominent and important to the plot as they were in Russell's original. "It hasn't been watered down," Joe assures us. "You don't get the feeling that anything's been taken out, that anything's been turned down."

"Our adaptation of it is very faithful to the book," agrees Ken. "You can only embrace something like that – it would be pointless to try to work against it. The way I work – and I don't consider this to be an irresponsible way of working – is to push everything as far as I can push it, and happily have David say, 'No, that's too much, we need to pull back on that slightly', because then I know what we've done is go as far as we can possibly go. The worst thing would be for me to keep censoring things too much, to the point where we keep underplaying everything and don't ever get to that point where a story is as dramatic or as terrifying as it should be. So I'll push as much as I can, on the basis that I know David's there to put his foot down if we're going too far."

In adapting the book, Jonny tried to stay true to Russell's writing style, looking beyond the text itself for inspiration. "I had a bit of fun with it," he smiles, "because in every Russell script, he for some reason mentions Ipswich, so I had to add that. It turns up in everything from *Century Falls* to *Queer as Folk* to *Doctor Who* – I think it's just his favourite random location!"

One climactic action sequence is conveyed in the audio by cutting between news broadcasts. "That's me very much thinking 'What would Russell do?' in order to get it across on audio," Jonny explains. "The idea of cutting to the news coverage of a major accident is exactly the sort of thing he'd do."

That technique was used throughout Russell's TV *Doctor Who*, but Jonny's motivation came instead from a 2003 ITV drama. "He did it very much in *The Second Coming*, which was my sort of key note for Russell's voice in adapting this," he says. "I was trying to adapt it in terms of the Russell who wrote *The Second Coming*, and not so much his *Doctor Who* stuff, really." What's the distinction? "The Russell of *The Second Coming* is dark, serious… There is a nihilistic worldview behind it. It is very bleak, and the characters go through hell. It is treated with absolute realism. It is adult, in a way that *Doctor Who* isn't adult; *Doctor Who* is for the family. That was the thinking. The book is what *Doctor Who* might be like if it had come back and been shown at 11 o'clock at night, and so it's trying to retain that."

But the heart of *Damaged Goods* was always its characters, and their importance is amplified in the new adaptation. "I had to focus on what I thought the book was really about, because I couldn't put all of it in," points out Jonny, "and when I was reading it, what really stood out for me was the story of Winnie Tyler and Eva Jericho – those two women, their stories – so I thought I would focus on that as being the central part of the story."

That emphasis made assembling the right cast crucial. "I've spent *ages* on the casting for this," David admits, "because I felt a huge responsibility to such a good script. Denise Black [who plays Eva], for example, is someone I'd always wanted to work with at Big Finish."

David was also tasked with bringing Chris Cwej and Roz Forrester – the Doctor's companions in *The New Adventures* from 1995 to 1997 – to life on audio for the first time. "Chris and Roz, we *really* wanted to get right," he nods. "I asked Russell whether he had any thoughts for Chris, and he suggested Travis Oliver, which was a brilliant suggestion and has worked out perfectly."

Travis was in Russell's mind having tried out for his recent Channel 4 series, *Cucumber*. "He had literally just auditioned," Russell recalls. "He came *so* close to getting the part, and then we cast someone else, who is magnificent. It was literally that day that David was on the phone to me. Actors never know this, they just think we forget them and move on, but I was sitting there going 'Poor Travis Oliver, what a great actor'. And, you know, he's *genuinely* hard to cast. You can't cast him as the bloke who walks in and says 'Hello', because you'd have to rewrite the entire scene for people to stop and go, 'Good God, you're handsome!' I don't know him personally at all, I've only met him twice, but he was just in my mind that day. He's kind of got a slight poshness to him. I always thought that fitted Chris very well."

Roz, meanwhile, is played by Yasmin Bannerman. "We'd worked with Yasmin before, on a couple of productions, so it was really lovely to be able to get her back in," David enthuses. "She's an outstanding voice actress. I mean, she's a great actress, but she's *outstanding* with a microphone, and she's always been someone I wanted to work with again, so to put her in a companion role was very exciting.

"It's really nice because the characters now belong to them. Everybody online has embraced the casting of them. It's been nice to place those characters into the hands of two actors, and now forever they will belong to Yasmin and Travis."

"Listening to them, they are perfect," Jonny agrees. "It doesn't sound like the first time we've heard them; they sound like they've been travelling with the Doctor for years. When people go back and read those *New Adventures* now, they will hear those actors' voices."

Russell's involvement in the audio wasn't limited to helping cast a companion. "It is no understatement to say he has elevated the script," says David Richardson. "He's been so lovely about it, and so helpful, and has given us really terrific feedback on the script. He's come up with some *really* brilliant ideas that, when he says them, you sort of go, 'Oh, God, yeah, of course' – he's clearly so instinctive as a writer."

"I did say I'd like to read it," Russell confirms, "cos I thought, 'It is going out under my name and I'd ►

"We couldn't have a subplot about cocaine, so I changed that to be a made-up drug."

JONATHAN MORRIS SCRIPT WRITER

PETER BARRETT The Capper

The villain of *Damaged Goods* is the Capper, played by Peter Barrett, with an utterly chilling vocal performance. "The voice just took off, really," he says. "It went through various stages – the upper register, then right down into the lower register – but I thought it was becoming more comic than anything else, so I tried to find a pitch that makes it scary.

"I'm having a great time," he beams. "I suppose it goes down to the way Russell T Davies has written it, because there are moments in there where he's absolutely brutal, but then there's moments in there where he's soul-searching for the kind of life that he's lost. With any great villain, you can't play him just as a villain – you've got to understand him, and find his vulnerabilities, and find what makes him human. That's what gets under people's skin more than anything, really – when they can relate to people. It's a real crisis; sometimes, when you're relating to an absolute monster, and you can actually see their point of view."

But thanks to the Capper's drug-dealing background, there's a limit to how far Peter's sympathy extends. "There's a big element that you can't abide by, really," he asserts. "No matter how you dress it up, [addiction] really is a terrible curse and it's a terrible scourge on humanity to try and make your money through that. You can't really condone it. But once again, it's down to the writing – it's just very well-written."

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
SYLVESTER McCOY, TRAVIS OLIVER AND YASMIN BANNERMAN IN
DAMAGED GOODS
BY RUSSELL T DAVIES
ADAPTED BY JONATHAN BARNES
FEATURING DENISE BLACK MICHELLE COLLINS
BIG FINISH
FULL CAST AUDIO DRAMA

like to keep an eye on it.' I hadn't read it for years, myself. It was just a nice and friendly involvement."

"I wrote about four drafts, and then it was sent off to him," Jonny explains, "which was obviously a very tense moment. Then you get an email back with the subject line 'Hooray!', and the first line is something like, 'Oh my goodness it's marvellous', and you go, 'Phew, thank God for that'. So it was a huge explosion of enthusiasm from Russell. He was delighted with it."

"I loved it," Russell enthuses. "Honestly, I loved it. I'm not just toeing the party line. Jonny absolutely knows what he's doing. I'd literally forgotten tons of the plot. I sat there turning the pages thinking, 'Oh this is quite exciting!'"

"Obviously he had notes on things that could be tweaked or changed," Jonny acknowledges, "or even stuff in his own book that he wasn't happy with and wanted changed, so I was very happy to make all those changes. Russell now, reading what Russell had done back in the day, wanted some things pulled back a bit."

As such, one character who was brutally killed in the original has been granted a reprieve on audio at Russell's request. "It's a sign of the Russell who wrote for *The New Adventures* being different from the Russell who went through the TV series of *Doctor Who*," observes Joe. "When you hear it on audio, you're going, 'That's a teenage girl who the Doctor and his friends had befriended' – it really jumped out. Russell went, 'This is awful, she can't die'."

"I was heartless!" laughs Russell. "Absolutely heartless. I was reading it in the script going, 'Really?! Does she die?', and I went back to the book – 'Oh my God, she's *slaughtered!*' Maybe that's the difference between doing a novel for adults, and doing it for Big Finish, which is for a much more active *Doctor Who* audience now, I think. There are crossovers between that and the television show, even just subtly, and the death of a young character like that felt awful. Or, if you're going to kill a 14-year-old, that should be centre stage, and she should be sacrificing herself – she should be magnificent. But she was just knocked like a vase falling off a mantelpiece. So I thought it either needed more stature, or we should spare her life – and I'm glad we did. Hooray!"

Why was it important for Russell to have that level of oversight over the script? "I just thought it was polite!" he laughs. "Here they are, going to all this effort, saying 'We want to do this' – I thought it would be really rude if I'd said 'No, I don't want to read it'. Of course I did.

"No, I tell you what: it's partly cos there's contentious material in it. I kind of thought, if you cut the homosexuality completely, then I'm going to look like I've been censored. It's that sort of thing. And then there's the drugs content... Whether that's me, whether that's Jonny Morris, or whether that's Big Finish, inevitably my name gets attached to it, so I will get accused of self-censorship or something. So it was only because of the contentious stuff. It was really just looking at material that might get a headline."

D*amaged Goods* has understandably been a project very close to David Richardson's heart. "It was really exciting to do, cos I'd loved the book so much, and I'd been involved – in a little capacity – from the very beginning," he says. "In a way, it felt as though we were coming full circle a bit. Also, it was really nice to be trusted by Russell to actually make it. It's his work – he must have a sense of ownership of it, and to actually let someone else adapt it, and cast it, and make it... I don't underestimate the degree of trust he put in Big Finish to do that.

"Which is why, as we approached the recording, my excitement turned to a little bit of terror, really, more than any of the other recordings we've done for a long time, just because I really didn't want to get it wrong! But once we got into the studio and everybody was here, I just loved it. To just sit and listen to scenes being recorded, with Michelle Collins and Denise Black going head-to-head doing some really strong stuff... There's an *amazing* scene between Robert Duncan as Alfred and Denise Black as Eva, just *really* great drama. It was brilliant to sit here and listen to it.

"*Damaged Goods* is just an irresistible story," he sums up. "It's really gritty *Doctor Who*." **DWM**

Damaged Goods is avilable now from Big Finish Productions, priced £14.99 (visit *www.bigfinish.com*).

> "I'd forgotten tons of the plot! I was thinking, 'This is quite exciting!'"
>
> **RUSSELL T DAVIES** BOOK AUTHOR

DANIEL BROCKLEBANK

David Daniels

Cheery twenty-something David Daniels shares a flat with troubled widower Harry Harvey. "I think they're a *Doctor Who* version of the odd couple," grins Daniel Brocklebank, who plays David. "Their relationship is really, really sweet. These two guys who are very different – in age, and everything else – but, just through circumstance, have been thrown together. It is very, very touching. They clearly care for one another, and look out for one another. He sort of gets caught up in all of the action completely by accident, and finds himself embroiled in all of this danger – I'm not sure he's ever come across danger of this magnitude before – and also has a bit of a love affair with Chris."

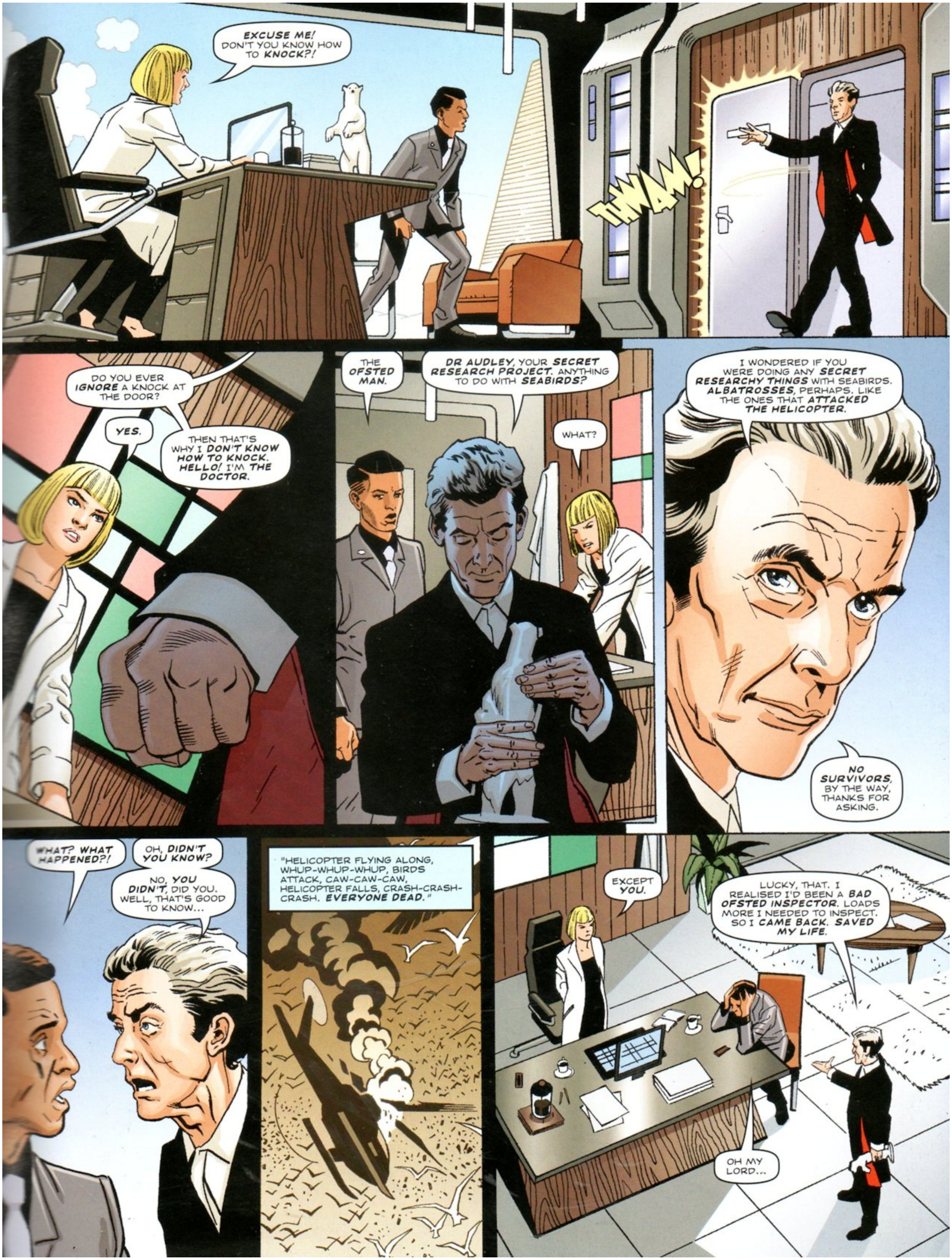
How does that manifest itself? "David has got a bit of a crush on this guy he thinks is hot, and does what anyone would do in that situation, and tries to take him out on a date – but of course, with being *Doctor Who*, it's not ever going to be a normal date!" Daniel laughs. "I think it was actually quite ground-breaking for writing back then, in terms of the way we were legally as a country regarding gay people, gay relationships. I think it was very forward-thinking. It's getting on for 20 years since it was written, and considering back then Section 28 was still in force, and various other anti-gay laws, the legal age of consent would have been 21 back then... a lot has changed in those 20 years."

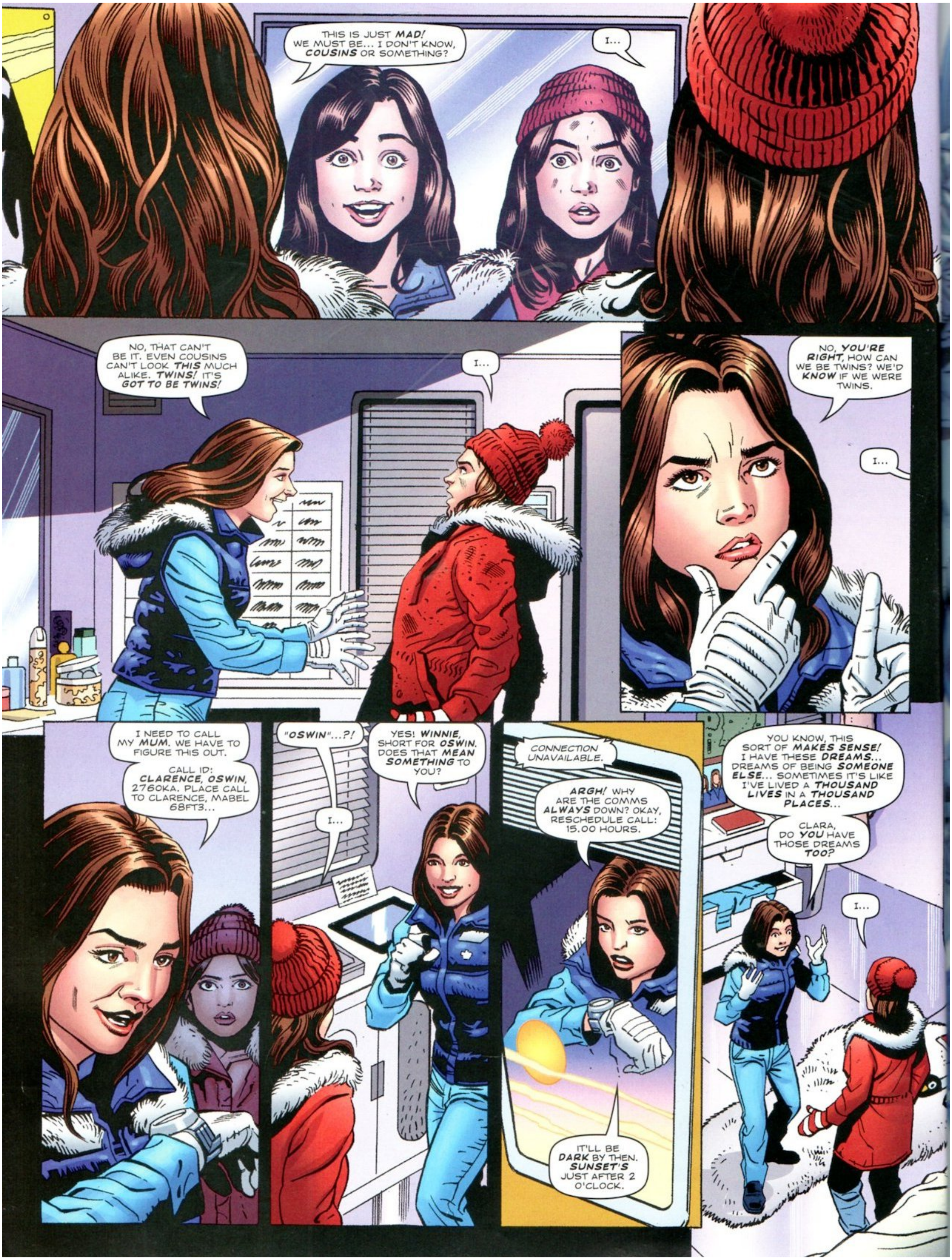
RICHARD HOPE

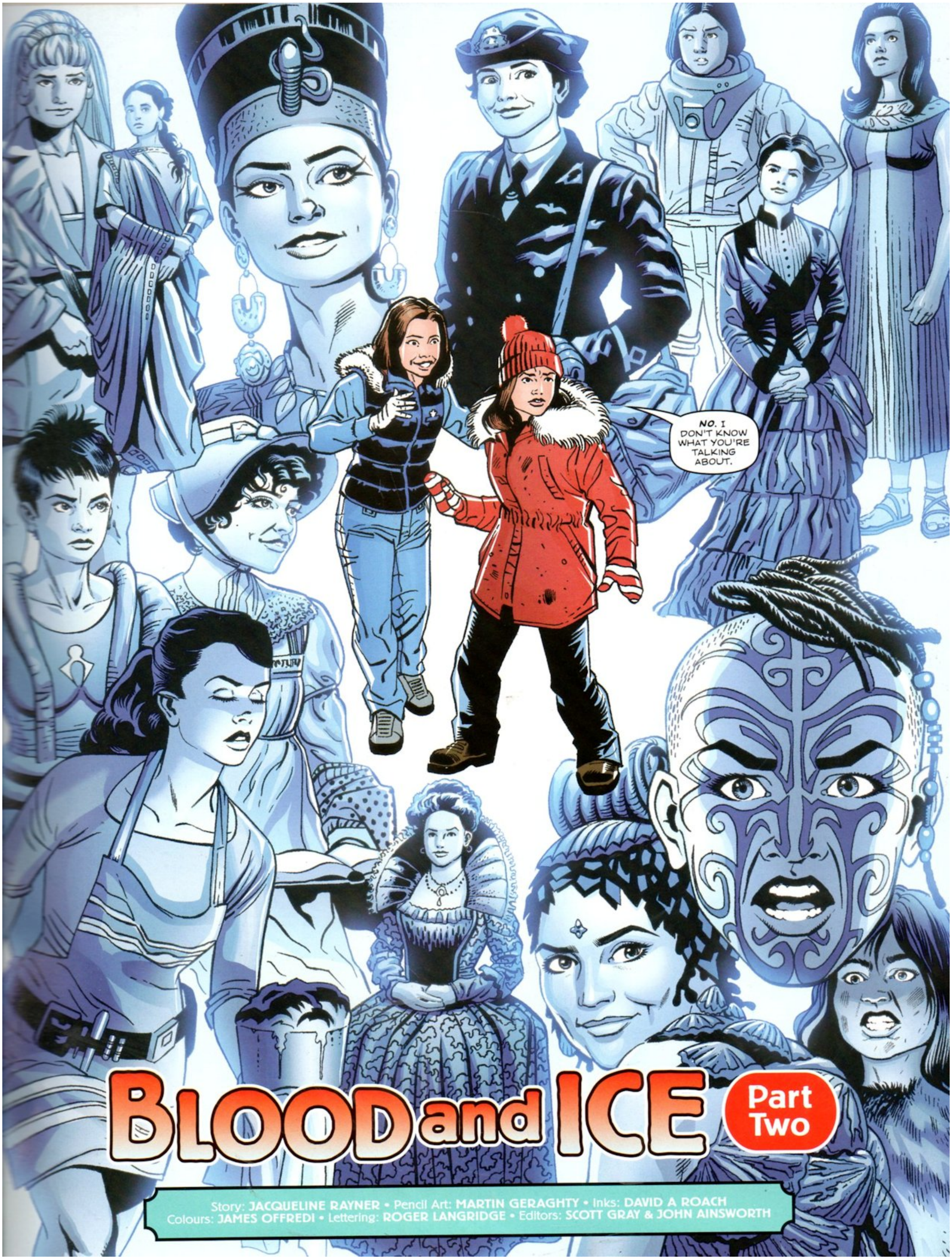
Harry Harvey

Richard Hope – who, under Silurian makeup, appeared in four Eleventh Doctor TV episodes – plays middle-aged, guilt-ridden Harry Harvey. "He's quite a sheltered man," Richard explains, "who doesn't quite know who he is. The nice thing is, you realise that your life can change if you allow it to. Everybody has that chance, to allow life in, rather than feeling forced to do whatever somebody else told you to do. Harry's been living a lie, and in this story, he gets that release."

Despite its age, *Damaged Goods* feels timeless to Richard. "I think the relationship between people has changed over the centuries – the way society changes and adapts changes that," he acknowledges, "but I think *Doctor Who* transcends all that. It could be any time, anywhere. Harry's like an everyman character, representing all those people who, at one time, didn't know who they were, and suddenly have found themselves. That's what I've found so interesting in doing it; it doesn't feel dated at all, to me."


EXCUSE ME! DON'T YOU KNOW HOW TO KNOCK?!
THWAM!
DO YOU EVER IGNORE A KNOCK AT THE DOOR?
YES.
THEN THAT'S WHY I DON'T KNOW HOW TO KNOCK. HELLO! I'M THE DOCTOR.
THE OFSTED MAN.
DR AUDLEY, YOUR SECRET RESEARCH PROJECT. ANYTHING TO DO WITH SEABIRDS?
WHAT?
I WONDERED IF YOU WERE DOING ANY SECRET RESEARCHY THINGS WITH SEABIRDS. ALBATROSSES, PERHAPS. LIKE THE ONES THAT ATTACKED THE HELICOPTER.
NO SURVIVORS, BY THE WAY, THANKS FOR ASKING.
WHAT? WHAT HAPPENED?!
OH, DIDN'T YOU KNOW?
NO, YOU DIDN'T, DID YOU. WELL, THAT'S GOOD TO KNOW...
"HELICOPTER FLYING ALONG, WHUP-WHUP-WHUP, BIRDS ATTACK, CAW-CAW-CAW, HELICOPTER FALLS, CRASH-CRASH-CRASH. EVERYONE DEAD."
EXCEPT YOU.
LUCKY, THAT. I REALISED I'D BEEN A BAD OFSTED INSPECTOR. LOADS MORE I NEEDED TO INSPECT. SO I CAME BACK. SAVED MY LIFE.
OH MY LORD...

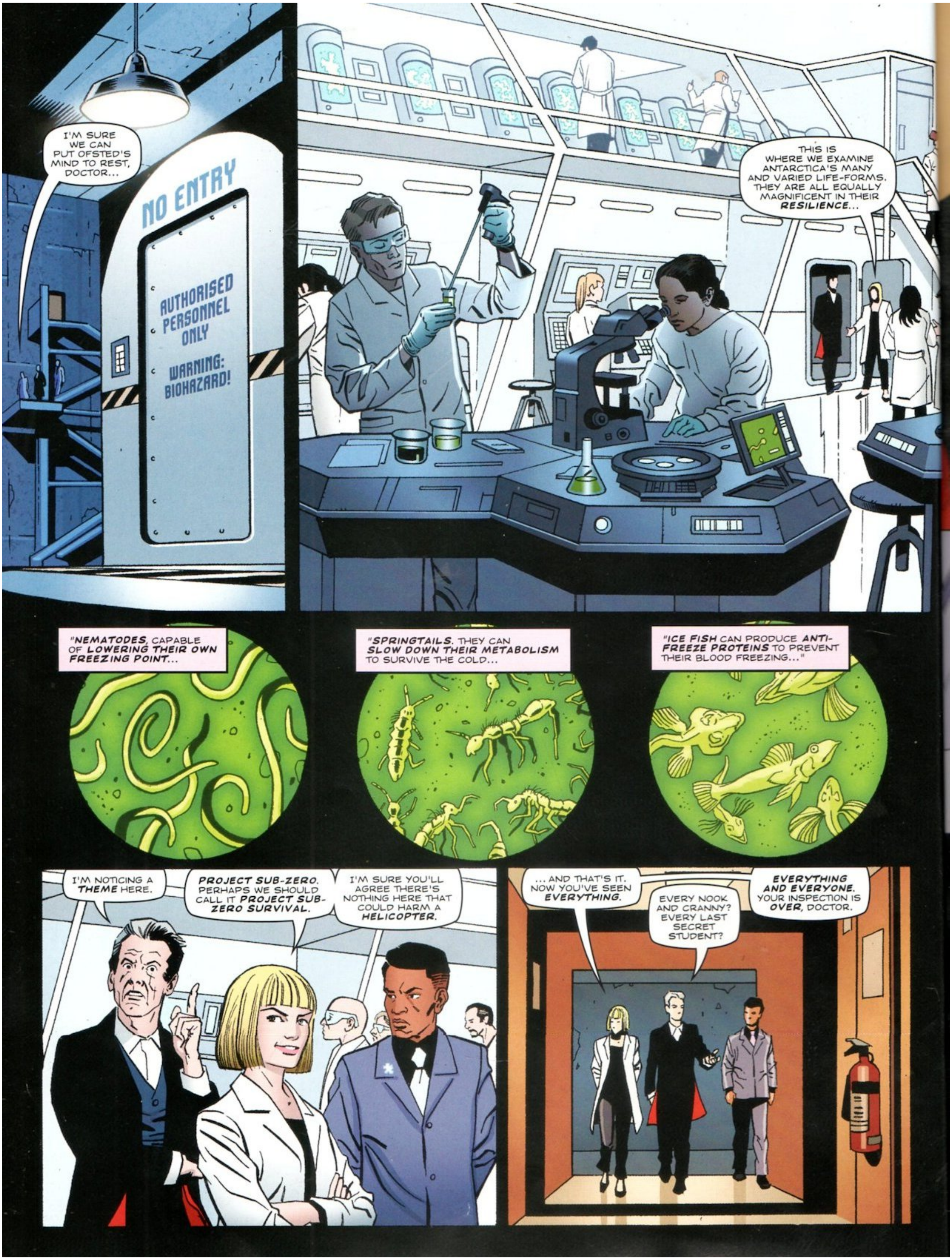

THIS IS JUST **MAD!** WE MUST BE... I DON'T KNOW, **COUSINS** OR SOMETHING?
I...
NO, THAT CAN'T BE IT. EVEN COUSINS CAN'T LOOK **THIS** MUCH ALIKE. **TWINS!** IT'S **GOT TO BE TWINS!**
I...
NO, **YOU'RE RIGHT,** HOW CAN WE BE TWINS? WE'D **KNOW** IF WE WERE TWINS.
I...
I NEED TO CALL MY **MUM**. WE HAVE TO FIGURE THIS OUT.
CALL ID: **CLARENCE, OSWIN,** 2760KA. PLACE CALL TO CLARENCE, MABEL 68FT3...
"**OSWIN**"...?!
I...
YES! **WINNIE,** SHORT FOR **OSWIN**. DOES THAT **MEAN SOMETHING** TO YOU?
CONNECTION UNAVAILABLE.
ARGH! WHY ARE THE COMMS **ALWAYS** DOWN? OKAY, RESCHEDULE CALL: 15.00 HOURS.
IT'LL BE **DARK** BY THEN. **SUNSET'S** JUST AFTER 2 O'CLOCK.
YOU KNOW, THIS SORT OF **MAKES SENSE!** I HAVE THESE **DREAMS**... DREAMS OF BEING **SOMEONE ELSE**... SOMETIMES IT'S LIKE I'VE LIVED A **THOUSAND LIVES** IN A **THOUSAND PLACES**...
CLARA, DO **YOU** HAVE THOSE DREAMS **TOO?**
I...

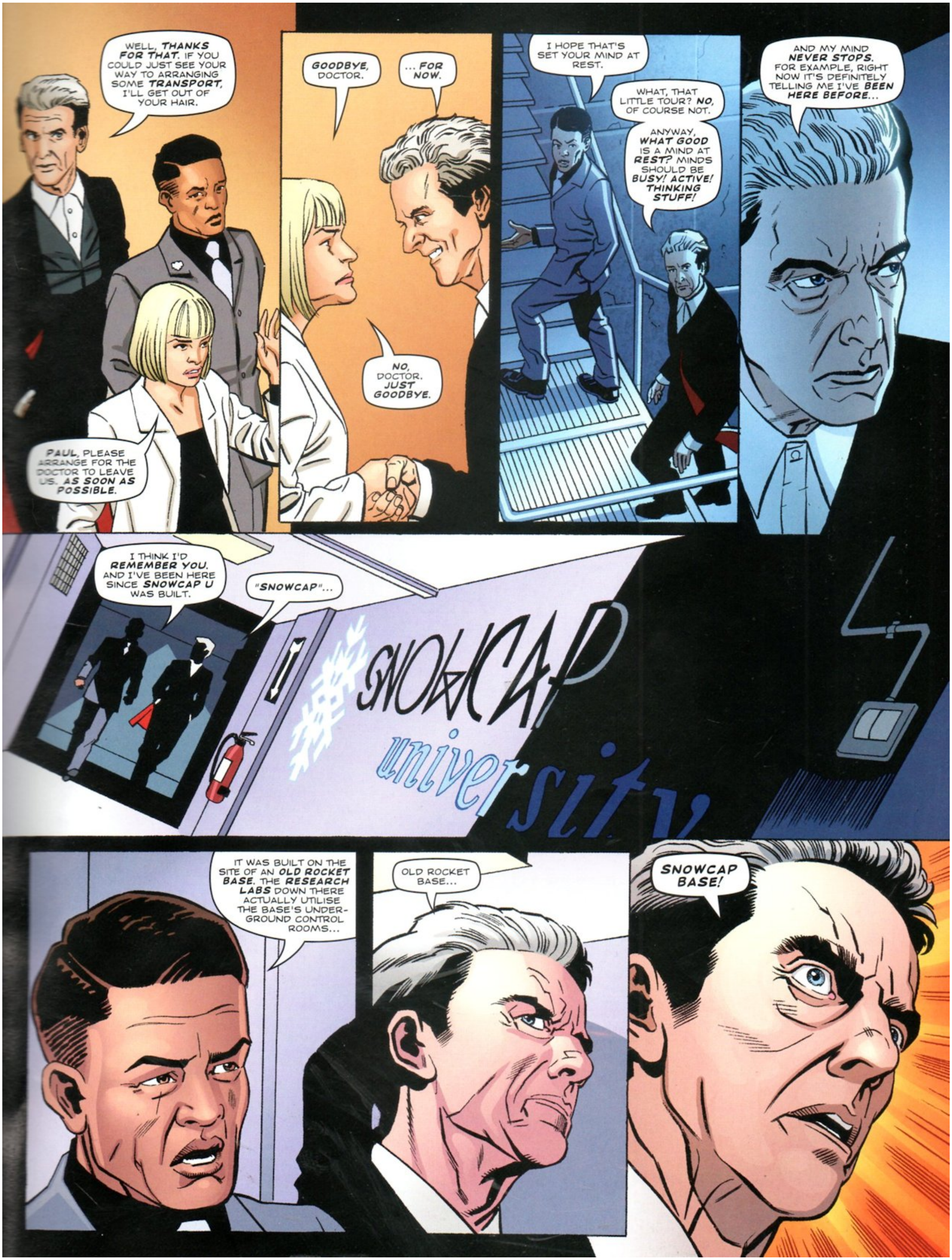

NO. I DON'T KNOW WHAT YOU'RE TALKING ABOUT.

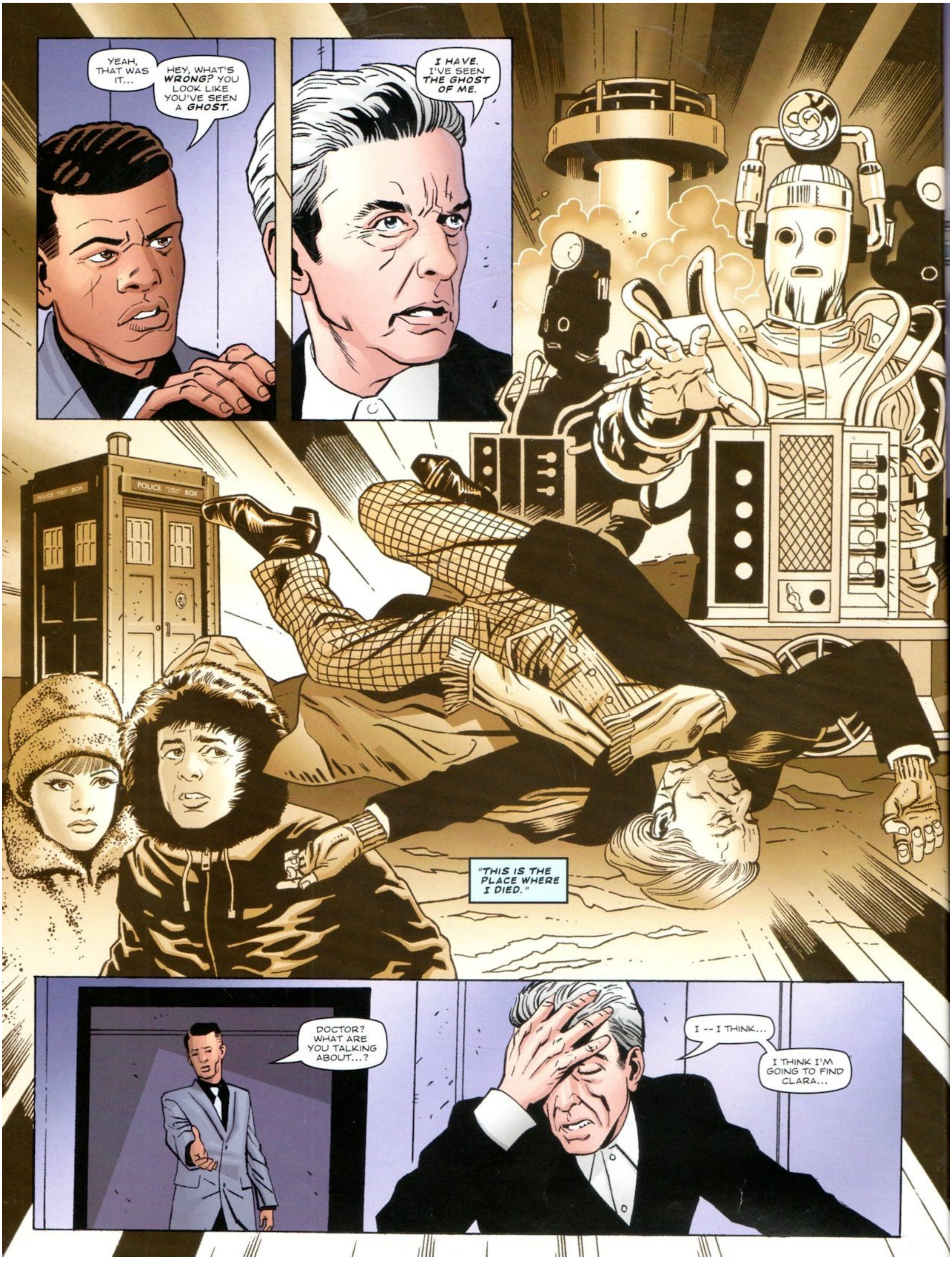
BLOOD and ICE

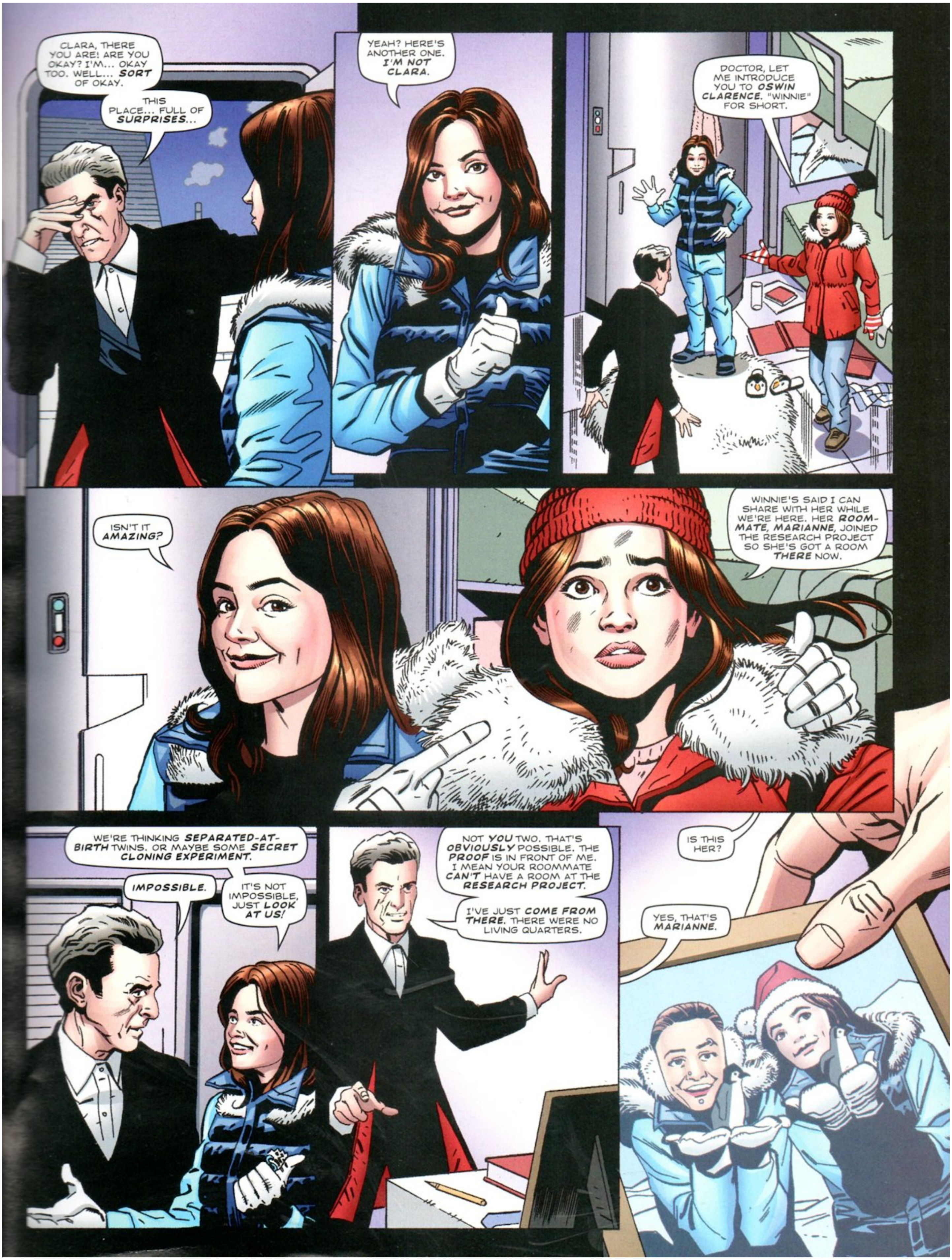
Part Two

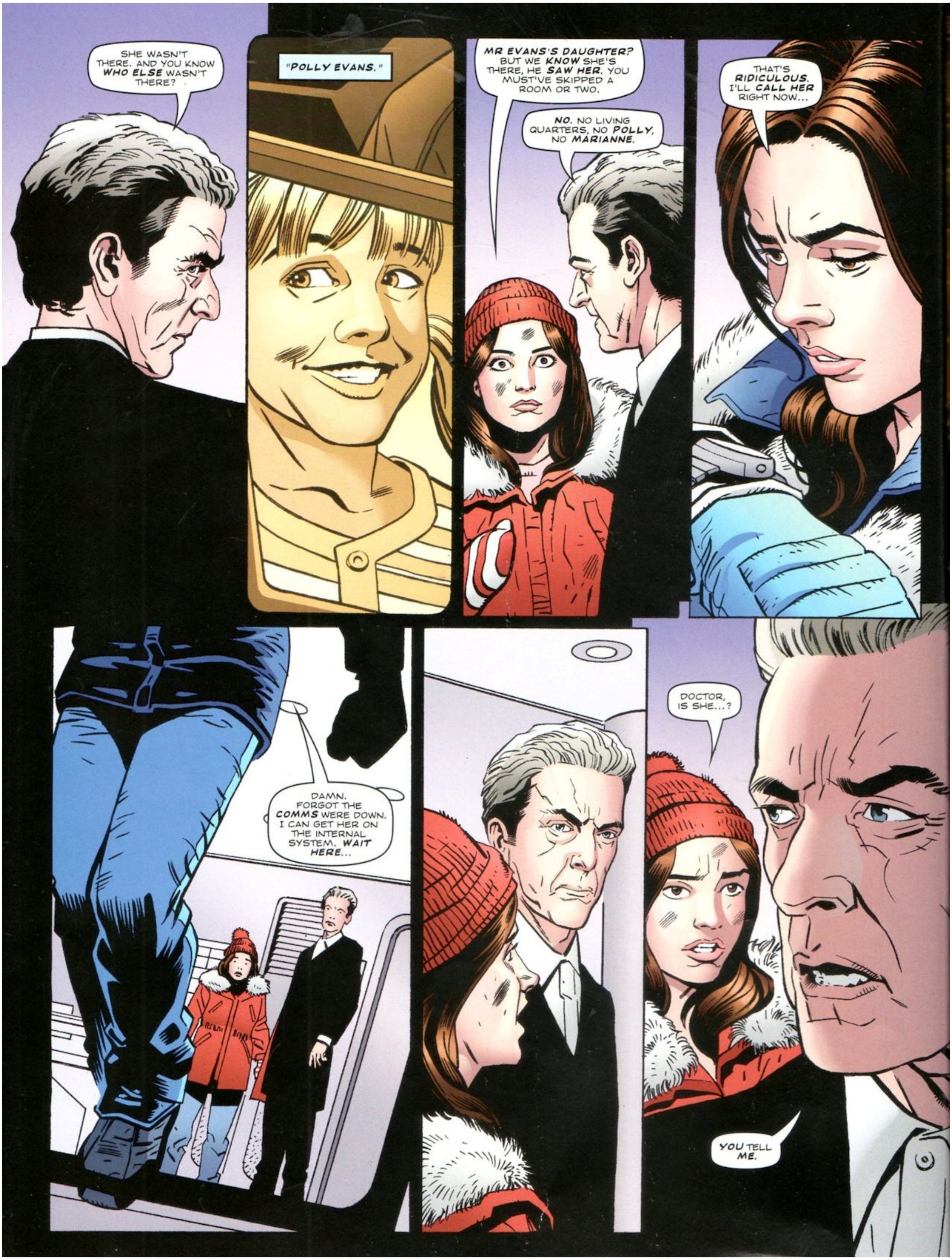
Story: JACQUELINE RAYNER • Pencil Art: MARTIN GERAGHTY • Inks: DAVID A ROACH
Colours: JAMES OFFREDI • Lettering: ROGER LANGRIDGE • Editors: SCOTT GRAY & JOHN AINSWORTH

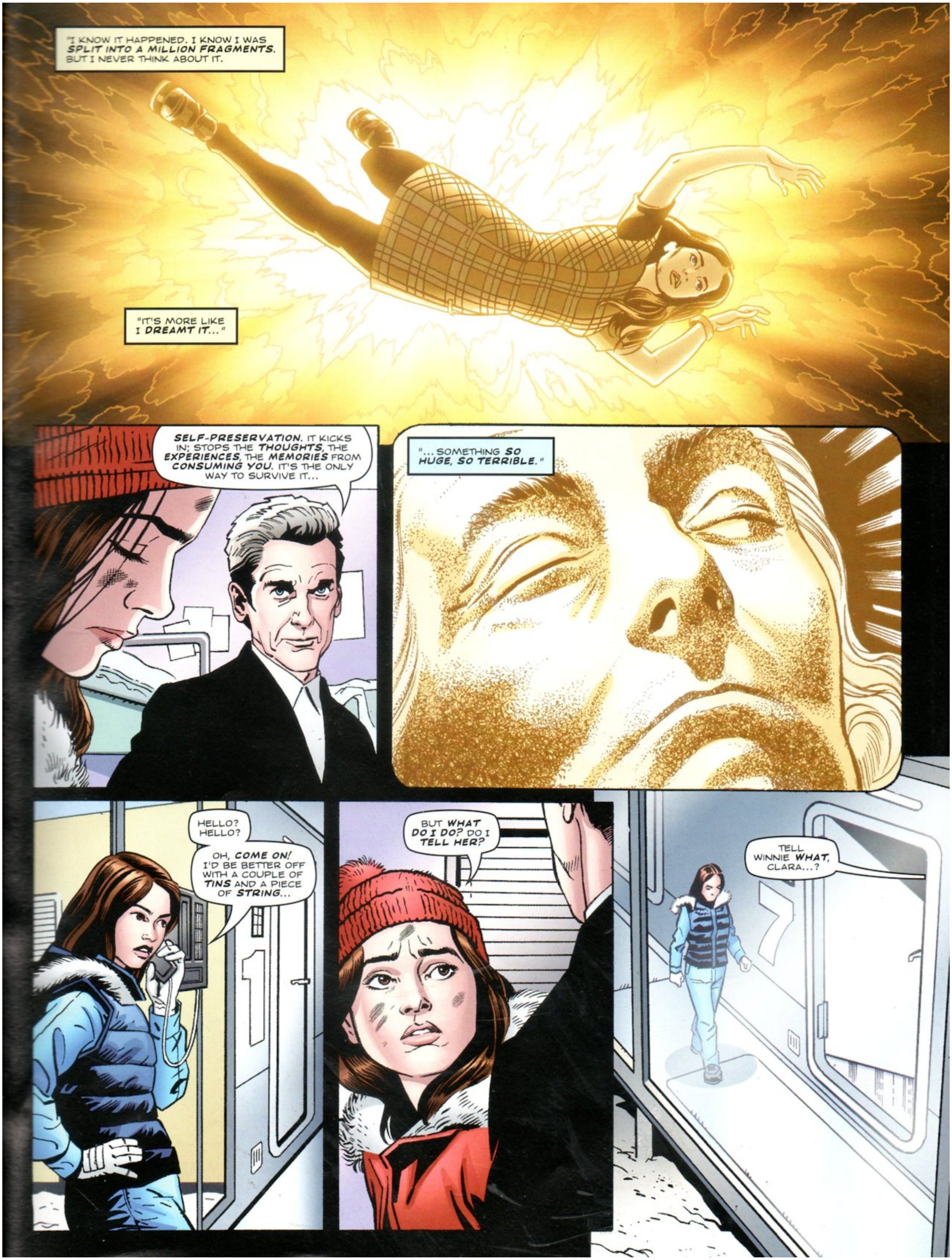

I'M SURE WE CAN PUT OFSTED'S MIND TO REST, DOCTOR...
NO ENTRY
AUTHORISED PERSONNEL ONLY
WARNING: BIOHAZARD!
THIS IS WHERE WE EXAMINE ANTARCTICA'S MANY AND VARIED LIFE-FORMS. THEY ARE ALL EQUALLY MAGNIFICENT IN THEIR RESILIENCE...
"NEMATODES, CAPABLE OF LOWERING THEIR OWN FREEZING POINT...
"SPRINGTAILS. THEY CAN SLOW DOWN THEIR METABOLISM TO SURVIVE THE COLD...
"ICE FISH CAN PRODUCE ANTI-FREEZE PROTEINS TO PREVENT THEIR BLOOD FREEZING..."
I'M NOTICING A THEME HERE.
PROJECT SUB-ZERO. PERHAPS WE SHOULD CALL IT PROJECT SUB-ZERO SURVIVAL.
I'M SURE YOU'LL AGREE THERE'S NOTHING HERE THAT COULD HARM A HELICOPTER.
...AND THAT'S IT. NOW YOU'VE SEEN EVERYTHING.
EVERY NOOK AND CRANNY? EVERY LAST SECRET STUDENT?
EVERYTHING AND EVERYONE. YOUR INSPECTION IS OVER, DOCTOR.

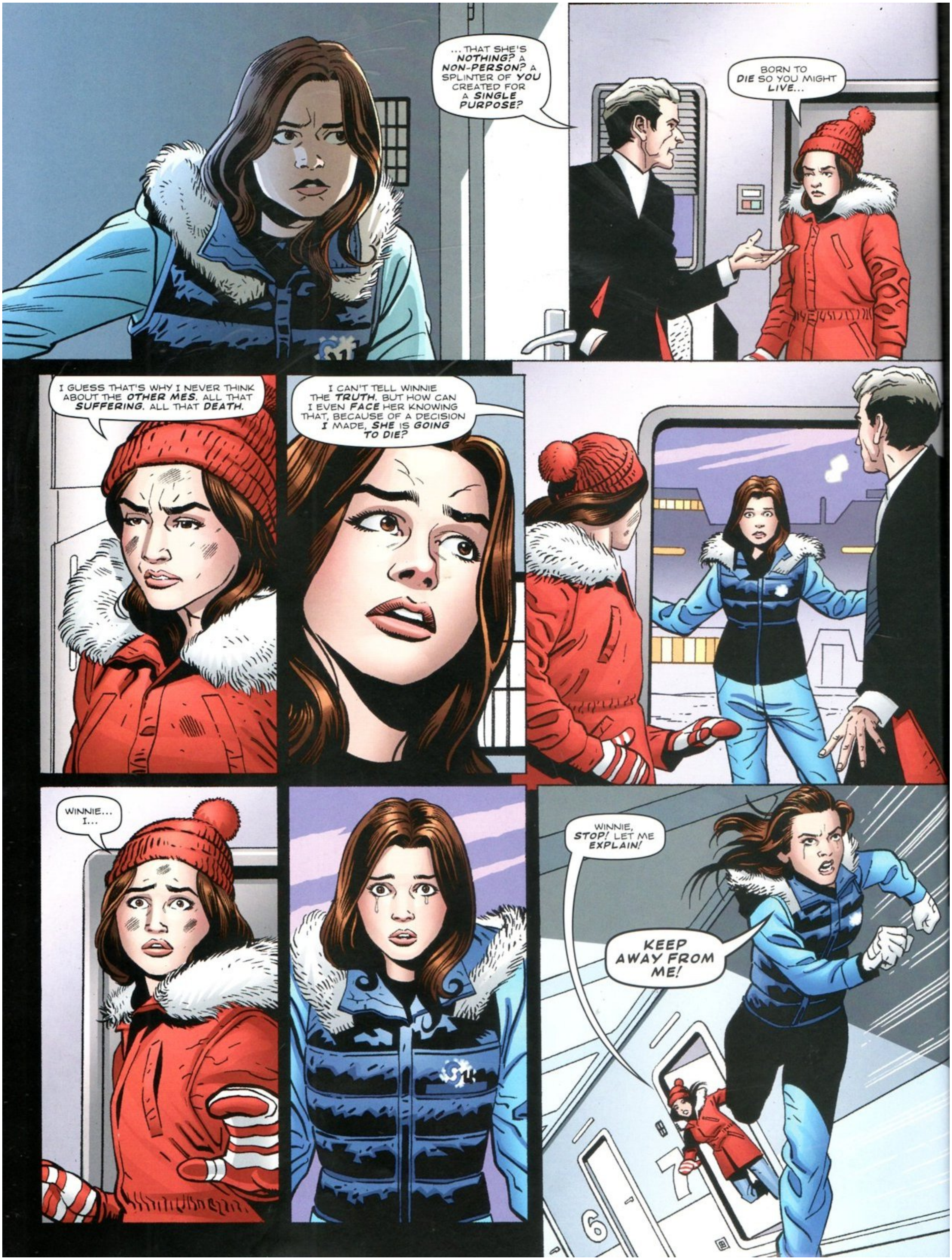

WELL, THANKS FOR THAT. IF YOU COULD JUST SEE YOUR WAY TO ARRANGING SOME TRANSPORT, I'LL GET OUT OF YOUR HAIR.
PAUL, PLEASE ARRANGE FOR THE DOCTOR TO LEAVE US. AS SOON AS POSSIBLE.
GOODBYE, DOCTOR.
... FOR NOW.
NO, DOCTOR. JUST GOODBYE.
I HOPE THAT'S SET YOUR MIND AT REST.
WHAT, THAT LITTLE TOUR? NO, OF COURSE NOT.
ANYWAY, WHAT GOOD IS A MIND AT REST? MINDS SHOULD BE BUSY! ACTIVE! THINKING STUFF!
AND MY MIND NEVER STOPS. FOR EXAMPLE, RIGHT NOW IT'S DEFINITELY TELLING ME I'VE BEEN HERE BEFORE...
I THINK I'D REMEMBER YOU. AND I'VE BEEN HERE SINCE SNOWCAP U WAS BUILT.
"SNOWCAP"...
SNOWCAP
university
IT WAS BUILT ON THE SITE OF AN OLD ROCKET BASE. THE RESEARCH LABS DOWN THERE ACTUALLY UTILISE THE BASE'S UNDERGROUND CONTROL ROOMS...
OLD ROCKET BASE...
SNOWCAP BASE!

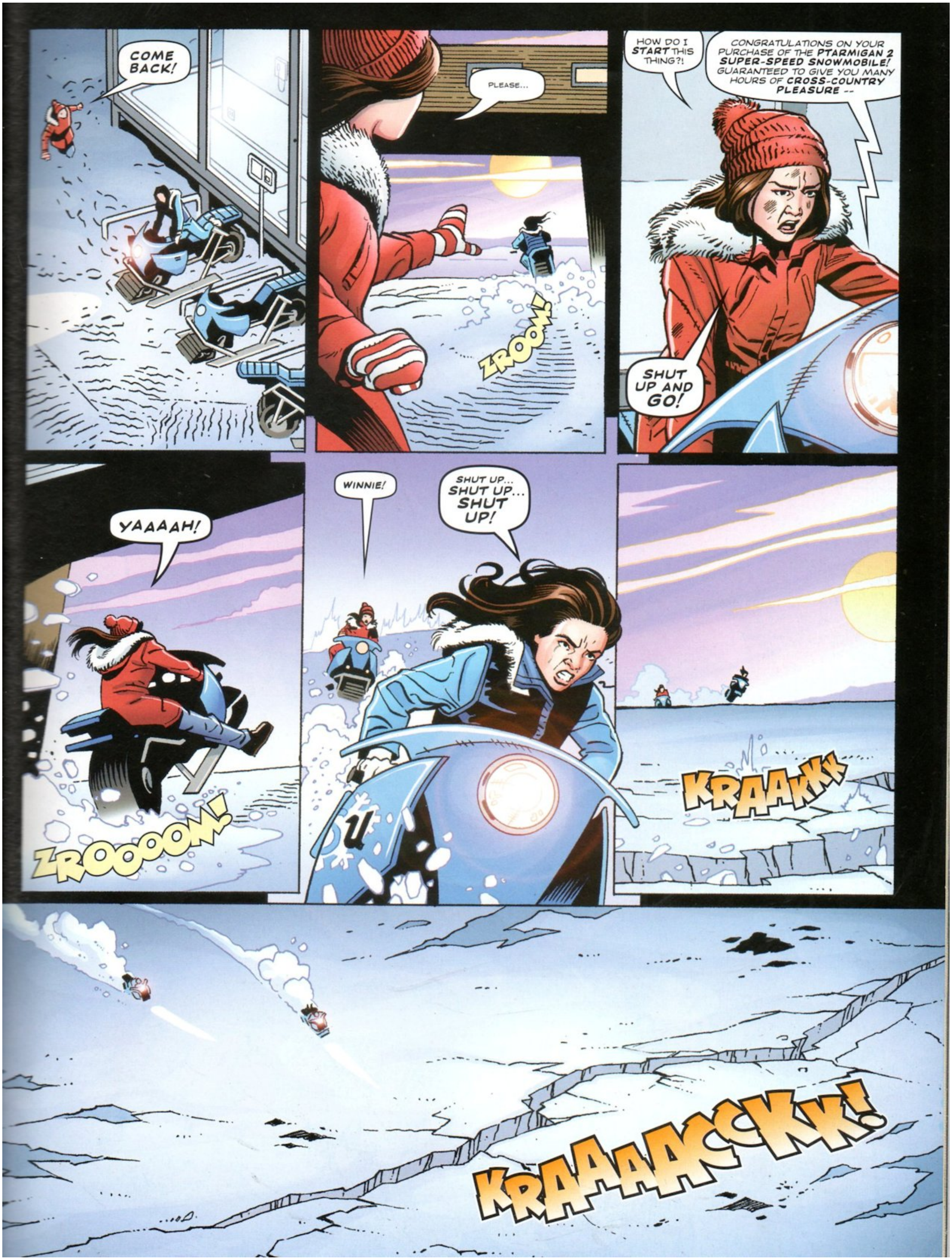

YEAH, THAT WAS IT...
HEY, WHAT'S WRONG? YOU LOOK LIKE YOU'VE SEEN A GHOST.
I HAVE. I'VE SEEN THE GHOST OF ME.
POLICE PUBLIC CALL BOX
"THIS IS THE PLACE WHERE I DIED."
DOCTOR? WHAT ARE YOU TALKING ABOUT...?
I -- I THINK...
I THINK I'M GOING TO FIND CLARA...

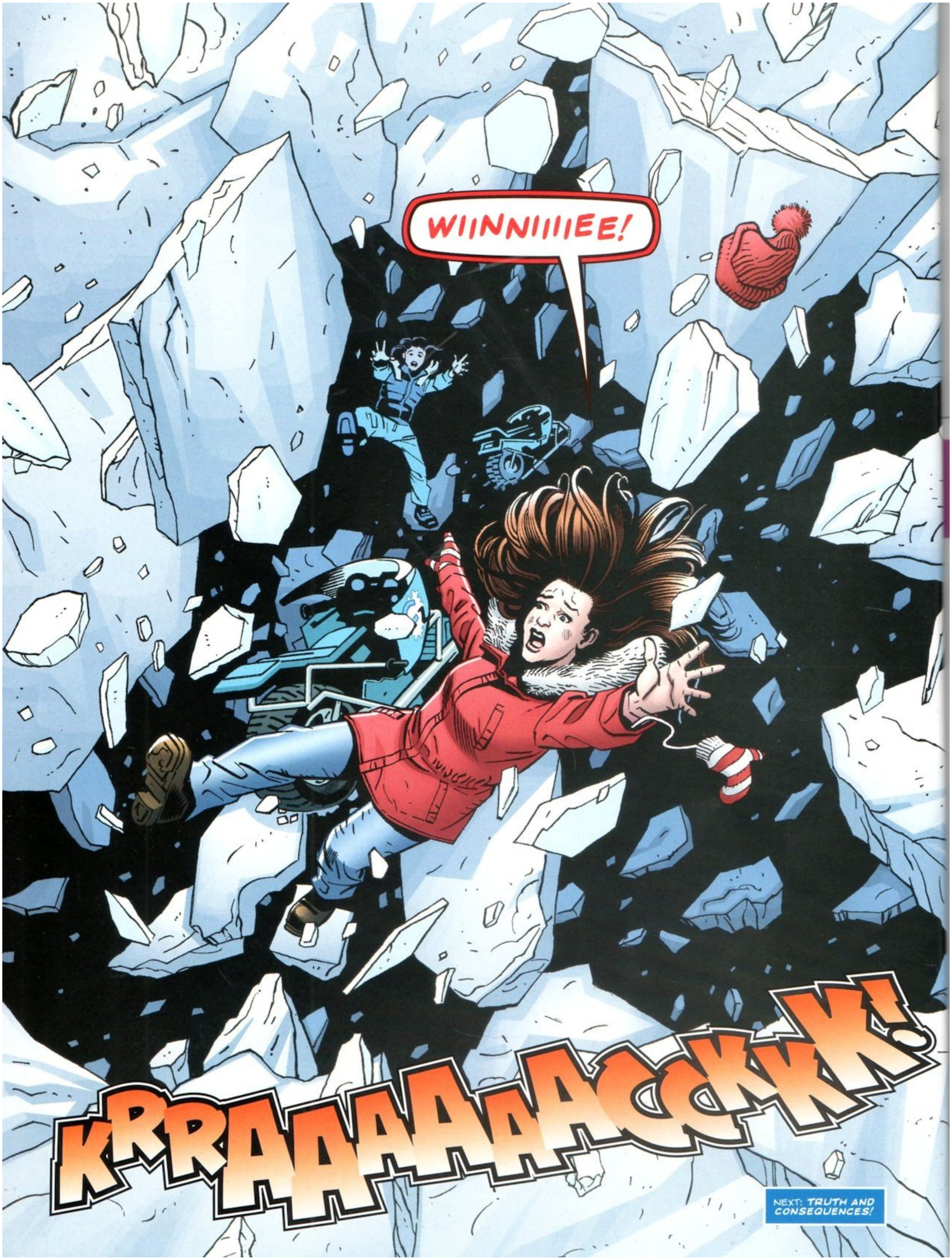

CLARA, THERE YOU ARE! ARE YOU OKAY? I'M... OKAY TOO. WELL... SORT OF OKAY.
THIS PLACE... FULL OF SURPRISES...
YEAH? HERE'S ANOTHER ONE. I'M NOT CLARA.
DOCTOR, LET ME INTRODUCE YOU TO OSWIN CLARENCE. "WINNIE" FOR SHORT.
ISN'T IT AMAZING?
WINNIE'S SAID I CAN SHARE WITH HER WHILE WE'RE HERE. HER ROOMMATE, MARIANNE, JOINED THE RESEARCH PROJECT SO SHE'S GOT A ROOM THERE NOW.
WE'RE THINKING SEPARATED-AT-BIRTH TWINS. OR MAYBE SOME SECRET CLONING EXPERIMENT.
IMPOSSIBLE.
IT'S NOT IMPOSSIBLE, JUST LOOK AT US!
NOT YOU TWO. THAT'S OBVIOUSLY POSSIBLE. THE PROOF IS IN FRONT OF ME. I MEAN YOUR ROOMMATE CAN'T HAVE A ROOM AT THE RESEARCH PROJECT.
I'VE JUST COME FROM THERE. THERE WERE NO LIVING QUARTERS.
IS THIS HER?
YES, THAT'S MARIANNE.


SHE WASN'T THERE. AND YOU KNOW **WHO ELSE** WASN'T THERE?
"**POLLY EVANS.**"
MR EVANS'S DAUGHTER? BUT WE **KNOW** SHE'S THERE, HE **SAW HER.** YOU MUST'VE SKIPPED A ROOM OR TWO.
NO. NO LIVING QUARTERS, NO **POLLY,** NO **MARIANNE.**
THAT'S **RIDICULOUS.** I'LL **CALL HER** RIGHT NOW...
DAMN. FORGOT THE **COMMS** WERE DOWN. I CAN GET HER ON THE INTERNAL SYSTEM. **WAIT HERE...**
DOCTOR, IS SHE...?
YOU TELL **ME.**


"I KNOW IT HAPPENED. I KNOW I WAS SPLIT INTO A MILLION FRAGMENTS. BUT I NEVER THINK ABOUT IT.
"IT'S MORE LIKE I DREAMT IT..."
SELF-PRESERVATION. IT KICKS IN; STOPS THE THOUGHTS, THE EXPERIENCES, THE MEMORIES FROM CONSUMING YOU. IT'S THE ONLY WAY TO SURVIVE IT...
"...SOMETHING SO HUGE, SO TERRIBLE."
HELLO? HELLO?
OH, COME ON! I'D BE BETTER OFF WITH A COUPLE OF TINS AND A PIECE OF STRING...
1
BUT WHAT DO I DO? DO I TELL HER?
TELL WINNIE WHAT, CLARA...?
7


...THAT SHE'S NOTHING? A NON-PERSON? A SPLINTER OF YOU CREATED FOR A SINGLE PURPOSE?
BORN TO DIE SO YOU MIGHT LIVE...
I GUESS THAT'S WHY I NEVER THINK ABOUT THE OTHER MES. ALL THAT SUFFERING. ALL THAT DEATH.
I CAN'T TELL WINNIE THE TRUTH. BUT HOW CAN I EVEN FACE HER KNOWING THAT, BECAUSE OF A DECISION I MADE, SHE IS GOING TO DIE?
WINNIE... I...
WINNIE, STOP! LET ME EXPLAIN!
KEEP AWAY FROM ME!
7
6


COME BACK!
PLEASE...
ZROOM!
HOW DO I START THIS THING?!
CONGRATULATIONS ON YOUR PURCHASE OF THE PTARMIGAN 2 SUPER-SPEED SNOWMOBILE! GUARANTEED TO GIVE YOU MANY HOURS OF CROSS-COUNTRY PLEASURE --
SHUT UP AND GO!
YAAAAH!
ZROOOOOM!
WINNIE!
SHUT UP... SHUT UP... SHUT UP!
KRAAKKK
KRAAAACCKK!


WIINNIIIIEE!
KRRAAAAAAACCKKK!
NEXT: TRUTH AND CONSEQUENCES!

RELATIVE DIMENSIONS

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

JAMIE
OF THE TV SERIES
'DR WHO'
NOW MAKES HIS
DEBUT ON
MAJOR MINOR
RECORDS
FRAZER HINES
Who's Dr. Who?

A Distressing Question

Who is the Doctor? It's a tricky question for *Doctor Who* fans to answer. Perhaps *Doctor in Distress* can help to provide some clues?

BY **JACQUELINE RAYNER**

You know those optical illusions – the ones where you stare very hard at a white vase until it turns into two black faces, and then you can't imagine how you could ever have seen it as anything different? It can work like that with songs, too. Now, I'm not talking about Mondegreens here, which are the often hilarious misunderstanding of lyrics. (For many years I thought Phil Collins was singing about 'Kangaroo Love', when he was actually declaring that 'You can't hurry love' – although you probably can't hurry kangaroo love either, so I was right in a way.) No, I'm talking about when you hear the *right* words, but misinterpret them. For example: husband, as a child, thought that the Wombles of Wimbledon were proudly declaring that they were common.

Anyway, this week, an epiphany struck me in the middle of the night – don't ask me why – and I suddenly realised that the slightly ludicrous line 'Who's that Doctor over there?' from the 1985 *Doctor in Distress* record, actually makes a lot more sense if you add some punctuation and change it to 'Who's that, Doctor – over there?' or possibly 'Who's that, Doctor? Over there!', which puts us in a scenario where we're with the Doctor, talking *to* him, and wondering who some other person is – the Master, perhaps, or the Watcher – instead of for some reason wondering who 'that doctor over there' is. Which would be especially weird if you already knew that he was a doctor, but for some reason hadn't found out anything else about him, and had decided not to say the rather more simple and conversationally normal 'Who's that man over there?' (And to anyone who protests that the line is actually a clever bit of wordplay based on the fact that the Doctor over there is Who, I reply: don't be silly.)

Talking of the Watcher, that ghostly figure did a very funny analysis of the lyrics to *Doctor in Distress* back in **DWM** 445. He particularly had some fun with the line 'We've learned to accept six Doctors' – and while his criticism was absolutely justified, I think maybe there is just a tiny bit of truth to the lyric. I stopped watching *Doctor Who* after the first Sylvester McCoy season. (I've probably mentioned this before, so please bear with me.) At the time, the Seventh Doctor didn't feel like the Doctor to me, and the stories weren't doing anything much for me either. But years later I got to see the following two seasons, and I discovered that the Seventh Doctor was actually brilliant. And I also discovered that I didn't mind his first season all that much, either.

ILLUSTRATION: **BEN MORRIS**

> 'I've just realised that the ludicrous line "Who's that Doctor over there?" from *Doctor in Distress*, makes a lot more sense if you add some punctuation.'

Readers with long memories may recall that the 'old' Time Team, of which I was a member, slated *Dragonfire* as the worst *Doctor Who* story ever made [see **DWM** 404]. Yet husband and I reached it in our watchthrough only a week or so ago (it took us ages to get to the Seventh Doctor because husband took a break to read/watch/listen to all the post-*Trial of a Time Lord* Sixth Doctor adventures) and I didn't mind it half so much.

Back in the days when I was Time-Teaming, I remember finding it hard to accept the Second Doctor for his first couple of stories – and it took practically the whole of the Third Doctor's era for me to grudgingly admit that the tall man with the cape might just be the Doctor after all. When you're viewing *Doctor Who* sequentially, you know who the Doctor is, and whenever a new actor takes over, *that isn't him!* The Doctor is a crotchety old man, not a cosmic hobo. The Doctor is a cosmic hobo, not some patronising bloke with a perm. And more than any of that, the Doctor is a traveller who left his own people to bimble around in space and time because he got bored. He most certainly is *not* (a) a mystical Time Lord from the Dawn of Time, (b) God, or (c) a superhero who has everything planned out in advance. Except he is. Or at least, the Seventh Doctor is.

So now, I'm *not* saying 'He's not the Doctor!', but I am saying 'He *is* the Seventh Doctor, and the epitome of Seventh-Doctor-ness'. Just like if I put on the DVD of *Terror of the Autons* or *The Time Warrior*, I'm quite happy watching the Third Doctor, rather than begrudging that he's stolen the title of 'Doctor' from the *real* Doctor, the Beatle-haired one.

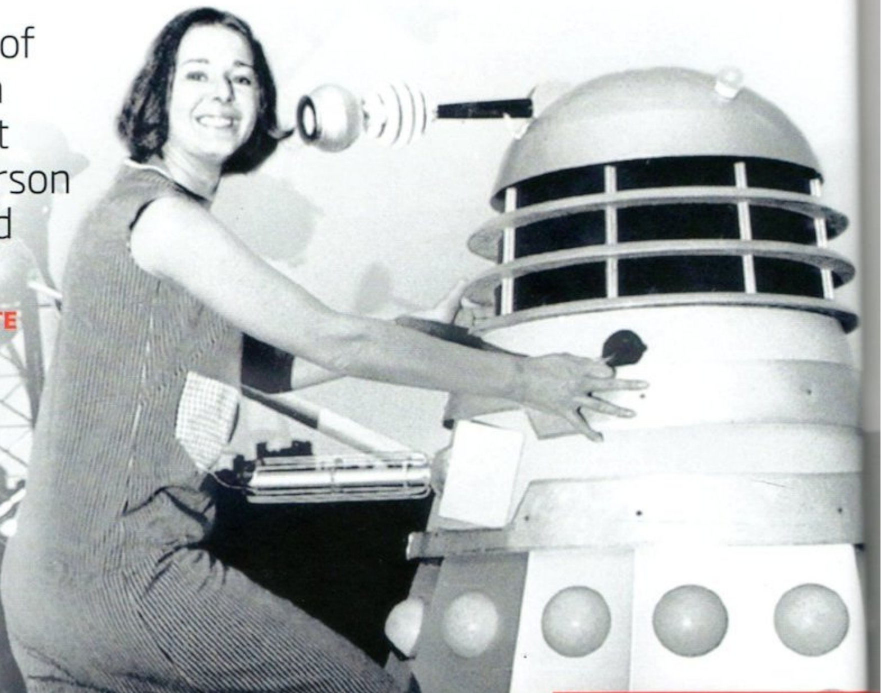
Actually, thinking about husband's watchthrough detour brings up another aspect of all this – who is the real Sixth Doctor? The shouty bloke with Peri? The mellow chap with Evelyn? Or the one in-between who hung out with Frobisher? Well, obviously, he's all of them. Sometimes it's difficult reconciling the Doctor's actions in different circumstances. But it's all him. The Doctor: god, grump, mischief-maker, authority figure, lack-of-authority figure, utterly alien, more human than the humans – he's all of those. Which only goes to demonstrate that 'Who's that Doctor over there?' is an impossible question to answer, so I'm going to stick with my punctuated version from now on, whether it was what the lyricist actually had in mind or not.

But as I ponder the Doctor's true identity, I'm reminded of Frazer Hines' 1968 single, *Who's Dr Who?*. It's always sounded to me like he's going on about the Doctor having a night chick's endless hands (you ask and he may show it). However, Fan Twin has just informed me that, in his opinion, Frazer sings 'There's magic in his hands', which I must admit does make a lot more sense. Although I'd probably still advise you not to ask him to show it, whichever one of us is right. **DWM**

IN SEARCH OF VERITY

A new book charting the life of Verity Lambert reveals much about *Doctor Who*'s very first producer. Author Richard Marson tells us about the dramas and delights he discovered...

INTERVIEW BY **GRAHAM KIBBLE-WHITE**



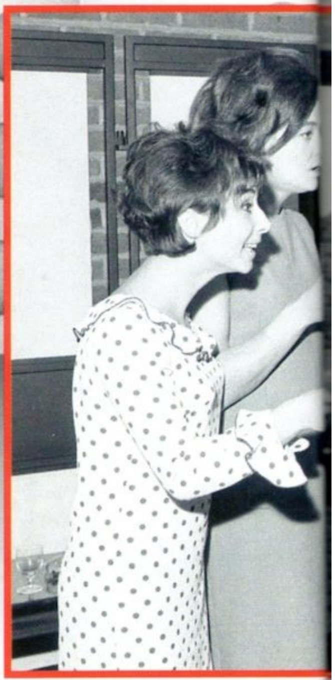
"I think it's very, very interesting that right on her deathbed, Verity was anxious to tell her close friends she had not slept with Sydney Newman to get the job on *Doctor Who*."

This is Richard Marson whose meticulously researched book on *Doctor Who*'s first producer, *Drama and Delight: The Life and Legacy of Verity Lambert*, is available now from Miwk Publications (*www.miwk.com*). If you've read his controversial biography of John Nathan-Turner [see right], you'll know Richard's approach is not just to amass dates and details, but to capture something of his subject's private life too.

"The attempt made with both my books is to have a degree of emotional intelligence throughout the whole process," he tells **DWM**. "You cannot separate out the professional decisions people make from their personality and their relationships. And I know, *I just know*, having worked in television for donkey's years [*among other things, Richard edited Blue Peter between 2003 and 2007, and is currently working on a second series of Our School for CBBC – Ed*] their fantasies, their love life, their hobby horses go into their work.

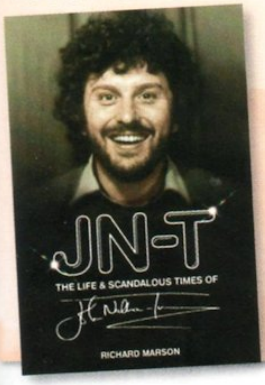
"That's the thing I think is missing from a lot of other books. Although I helped out with it, the Robert Holmes publication [*Robert Holmes: A Life in Words* by Richard Molesworth] is to me a classic

"What it made me realise was the extent to which the success of *Doctor Who* is down to Verity being there."



SCANDAL!

Richard responds to the furore surrounding his biography of John Nathan-Turner...



Richard Marson's previous book, *The Life and Scandalous Times of John Nathan-Turner*, was published two years ago in early 2013, and fulfilled – rigorously – that title brief. Media attention almost immediately concentrated on a single chapter, 'Hanky Panky', which detailed some of the former *Doctor Who* producer's sexual exploits and his alleged pursuit of young male fans.

"I genuinely didn't believe the tabloids would take any interest in it, because it was such a niche thing," maintains the writer today. But there *was* interest.

"The book came out in the wake of the Jimmy Savile stuff, so, as *The Sun* put it when they door-stepped me, 'It's a good story to kick the BBC with'."

Richard was even invited onto Radio 4's *The Media Show* to talk about the controversy, where he found host, Steve Hewlett, "extremely hostile". Initially his interview was supposed to air live, "but then they decided for their own legal reasons to pre-record it an hour before transmission." In retrospect, this turned out to be a fortuitous move.

"Steve Hewlett certainly hadn't read the book, and whoever had, had only looked at a couple of chapters. You can imagine which ones. That's fine. If you go along with these things, you don't expect everyone to read every word. They don't give a s*** about John Nathan-Turner or *Doctor Who*. They were trying to examine it from the point of view of 'Is there a story about the BBC here that is worth answering?'

"At one point, Steve said, 'You've written this to cash in on the Jimmy Savile scandal,' and I replied, 'No, I haven't, because I started writing it long before that'. There was a pause and he went, 'No you didn't!' And I was going, 'Yes, I did, I can prove it'. Then I added, 'I don't want you to transmit that allegation because that's absolutely wrong, we need to stop'. There was this terrible moment where they were scrabbling around – 'Hang on, hang on!' – frantically Googling, and then they came back and said, 'We're really sorry'.

"So I got a bit hissy: 'Look, you clearly haven't checked all your facts on this and I'm very glad this isn't live. Can I hear what your remaining questions are so we can avoid this?'

"Then he said something about – and this was cut as well – 'Because of what happened with you and *Blue Peter* [*Richard was dismissed by CBBC following irregularities over a phone-in competition and an online vote – Ed*], haven't you basically got an axe to grind with the BBC?' I told him, 'Well, I'm working for the BBC at the moment and most of the jobs I've done since have been for the BBC." I made that point and he just looked at me and went, 'What do you mean you've worked for them?' Again there was this ridiculous thing, they literally got IMDb up or something and checked.

"If all that had gone out live it would have been utterly hideous. It was a very horrible experience. Afterwards I felt very shaky."

---

piece of *Doctor Who* reference. It's fine as far as it goes, but it's not a biography because you learn almost nothing about Holmes as a human being.

"I would say that's why some people were very shocked with the JN-T biography because there's an element of the readership who doesn't want to go there." By 'there', he means into the most intimate aspects of Nathan-Turner's life. "Fine. It's not for me to force people to contemplate the human condition in a way they don't want to."

But whereas the colourful, battered life of JN-T offered up tittle-tattle and titillation aplenty for a writer with the determination to dig it out, Verity's mostly stellar career surely can't offer such colour?

"She's really a great character," says Richard. "She's an A-character, as we would say in telly. Apart from the fact she was so exceptional in what she did at what age and being a woman and *blah, blah, blah* – all those obvious headlines – I think the way she worked was very interesting. Despite having a powerful ego herself, she was brilliant with other talent. She didn't try to control or bully people."

If she did ever stumble, it was in 1992 when she was charged with launching a new soap for BBC1, *Eldorado*, which was cancelled among a flood of headlines the following year.

"The whole story of that is, if you like, a sequel to what JN-T went through [with the cancellation of *Doctor Who*], because most of the reason *Eldorado* failed was to do with BBC politics. Although Verity can't duck the fact she had some culpability in that."

There was also the legal battle she fought over the provenance of 1976 Thames Television series *Rock Follies* and the 1992 BAFTA voting scandal surrounding her epic Channel 4 production *GBH*.

"So there was quite a lot of drama in her own life. But the running theme of her success and her exuberance and vitality meant the experience of learning about Verity was much more uplifting than it had been with John."

Richard's own background is in *Doctor Who* journalism, having written extensively for **DWM** in the 1980s. So when it came to charting the first years of the show, he concedes he knew he was in well-worn territory.

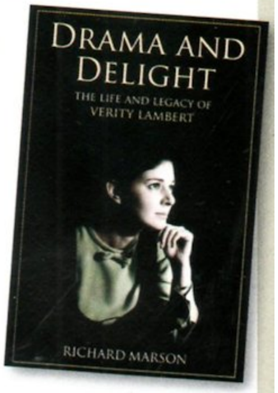
"A lot of that stuff is not new. But this was about trying to imagine what it was like for Verity, trying to go along that journey she took from 1963 to 65.

"What it made me realise was the extent to which the success of *Doctor Who* is attributable to her being there. She had a kind of clarity of purpose and a stamina. The ability to not take no for an answer, not just with the design department, but the fact Sydney Newman himself was obviously a difficult person to manage up. He had his whims, some of which were great, but he hated the music. He wasn't right about that, and she resisted it, whereas a more biddable person would have gone, 'Okay, then,' and something duller and more compromised would have emerged.

"Also I think she thought [as a first time TV producer], 'This is it, I might as well go for it hell for leather, because I'm not going to get another chance,' which is wonderfully liberating in creative terms."

What next for Richard Marson? Another biography, "but maybe not *Doctor Who*-related. I'll have to think of another industry figure."

In the short term, he's reacquainting himself with the concept of weekends. "I feel so happy," he says. "Because my Saturdays and Sundays were get up at half-seven, writing by half-eight, finish at half-eight at night and that was it – week in, week out. After a while I began to feel like I was in prison. Verity prison!" **DWM**



Verity Lambert with her *Doctor Who* cast back in 1964...

... and with producer Julia Smith on ill-fated 1990s soap *Eldorado*.

VERITY'S SCRAPBOOKS

Over the page, Carole Ann Ford guides us through scrapbooks kept by Verity Lambert between 1963 and 1965. These were generously loaned to **DWM** by Richard, who obtained them from Verity's former PA – now a producer on *Silent Witness* – Sharon Bloom.

"From the start of her producing career, I think Verity had one eye on posterity," observes Richard. The books, indeed, go on to document her time at the BBC up to 1970. "I don't know where the ITV ones have gone, but she kept them until the end of her life. Because she didn't have any kids, after she died, [what happened to her possessions] was all very haphazard. I think that's why some stuff survived and some stuff vanished."

THE DWM INTERVIEW

HAVE I GOT NEWS FOR WHO!

PART ONE

NEWS CUTTINGS
CUTTINGS
CUTTINGS
Show Page

As one of *Doctor Who*'s original cast members, Carole Ann Ford worked closely with the show's first producer, Verity Lambert. **DWM** takes Carole on a trip through time with Verity's scrapbooks...

INTERVIEW BY **GRAHAM KIBBLE-WHITE** | PHOTOGRAPHY BY **TONY WHITMORE**

One suppresses the urge, drawing up outside Carole Ann Ford's North London home, to make easy, romantic comparisons with the world of *Doctor Who*. But there's her sturdy, panelled front door, which can't help but make someone thusly inclined think of a police box. And when the still elfin and unworldly young-looking 74-year-old actress then leads you through the surprisingly spacious interior – where a prop monster lurks in the hallway (her daughter runs murder-mystery parties) and rooms peel off at every turn – it's becoming a strain not to say the obvious.

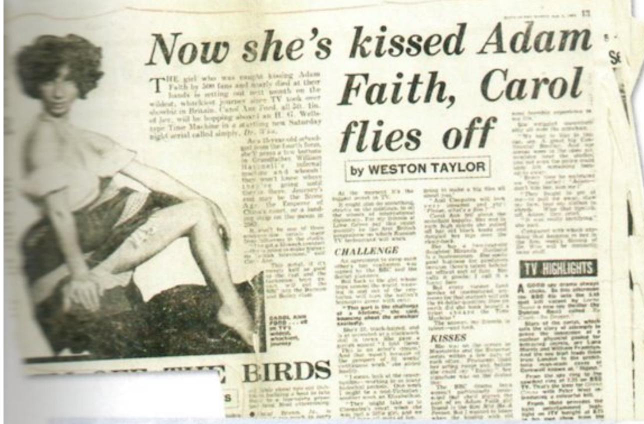
Thankfully, Carole does it for us: "It's a bit like a TARDIS in here..."

As Susan Foreman, the original *Doctor Who* companion, Carole Ann Ford inhabits a very special place in *Doctor Who* lore. She was there at the beginning, she can talk of "Bill" and "Verity"; she was both an active participant and a first-hand witness to a remarkable passage in TV history. But despite the fact she's been part of the convention and fan circuit since 1983, she remains an enigma. 52 years on from being cast in the role, it's easy to see what director Waris Hussein saw in her when looking for the show's unearthly child. She's warm, quick to laugh and a lovely host – but ultimately, and in the best way possible, she is still a bit of a mystery. Sometimes her answers are fulsome, other times oblique.

At **DWM**'s request, Carole has generously agreed to be our personal guide through the sections of Verity Lambert's scrapbooks that pertain to her. And there are a lot. Of the original cast, she was easily the most featured in contemporaneous news coverage. So, on this Thursday afternoon in March, we lay out the eight volumes in her conservatory and settle down – with a cup of tea and a slice of cake – to leaf through pages from history.

The very first item comes from the *News of the World* (1 September 1963), headlined: 'Now she's kissed Adam Faith, Carol [sic] flies off' ►

Verity Lambert with Carole Ann Ford in 1963.


Now she's kissed Adam Faith, Carol flies off

by WESTON TAYLOR

CHALLENGE

KISSES

TV HIGHLIGHTS

BIRDS

> **"The love scenes were petrifying. The most horrible experience."**
>
> CAROLE IN THE **NEWS OF THE WORLD**, 1963

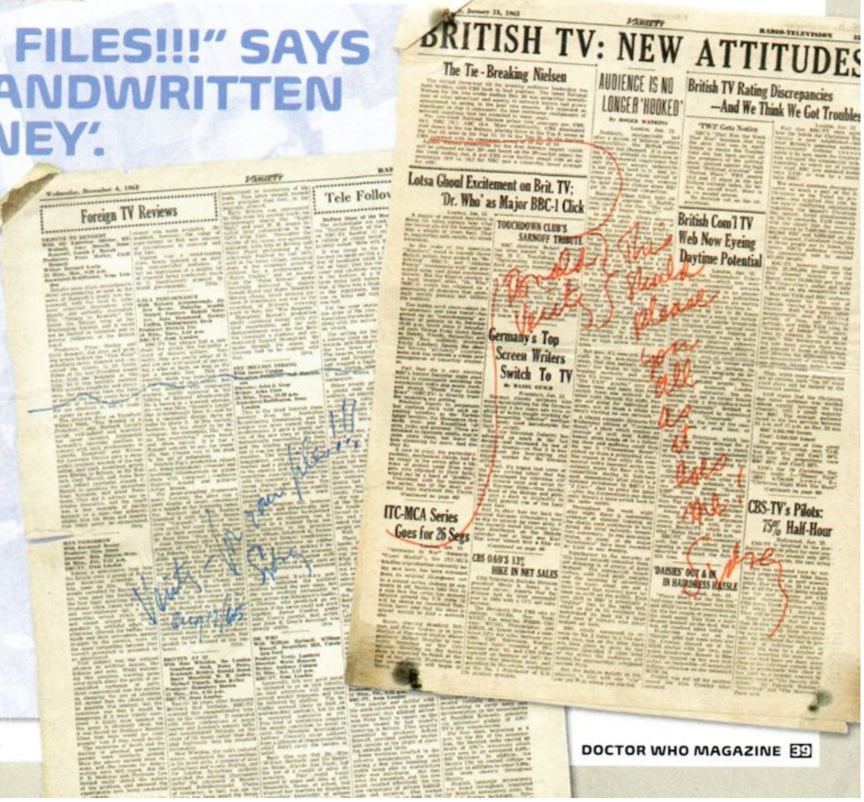
"VERITY – FOR YOUR FILES!!!" SAYS THE EXUBERANT HANDWRITTEN NOTE SIGNED 'SYDNEY'.

As Richard Marson tells us on page 36, Verity Lambert – or rather the cuttings agency she appointed – kept meticulous files of all newspaper coverage of *Doctor Who*. From the *Grimsby Evening Telegraph* to *Variety* in America (the snippet that prompted Head of Drama Sydney Newman to flash his pen), if there was any mention of the show, the piece was diligently stuck into a fast growing assortment of scrapbooks.

Looking at the portion of the collection that spans Verity's time as producer of *Doctor Who* – 1963 to 1965 – it brings home how quickly the series became a national obsession.

The Daleks made their first full-screen manifestation on 28 December 1963, and – what was intended to be – their last the following 1 February. Four days later, as we'll see, the press was already speculating about their return. Over the coming weeks and months, Dalekmania continued, while Carole Ann Ford was helicoptered to make personal appearances at local fêtes, William Hartnell expounded the virtues of his new role (usually over a double gin) and Verity herself prompted slightly patronising, but nonetheless deferential, feature items from Grub Street's finest.

DWM has scoured the many hundreds of clippings she amassed to discover what the papers made of *Doctor Who* and its personnel during this most extraordinary period in its history...


VARIETY

Foreign TV Reviews

Tele Follov

Verity – for your files!!! Sydney

BRITISH TV: NEW ATTITUDES

The Tie-Breaking Nielsen

AUDIENCE IS NO LONGER 'HOOKED'

British TV Rating Discrepancies —And We Think We Got Troubles

Lotsa Ghoul Excitement on Brit. TV: 'Dr. Who' as Major BBC-1 Click

TOUCHDOWN CLUB'S SARNOFF TRIBUTE

British Com'l TV Web Now Eyeing Daytime Potential

Germany's Top Screen Writers Switch To TV

ITC-MCA Series Goes for 26 Segs

CBS-TV's Pilots: 75% Half-Hour

CBS O&O'S 13% HIKE IN NET SALES

'DAISIES' OUT & IN IN HAIRDRESS HASSLE

Donald Verity, This should please you all as it does me! Sydney

Carole takes a trip down memory lane with Verity Lambert's scrapbooks.

"I've got a 52-week contract - this is going to make history on British television."

CAROLE IN THE **NEWS OF THE WORLD**, 1963

"I look really odd in this photo," says Carole. "But it's the way the studio wanted you to pose. I think that picture comes from *The Day of the Triffids* [the 1962 film adaptation]. I played a blind girl, Bettina. It was a dreadful film! Have you seen it? *Dreadful film!* I absolutely loved the book, and when they asked me to do it, I was delighted. But they could not get the script right. There were five different directors, they couldn't get hold of it and they kept rewriting."

She found solace, however, in star Howard Keel. "He and I got on very well. In everything I do, I try to learn it before I'm actually asked to do it. Makes it easier, smoother. So I dutifully learnt my bit, and as I came into the studio I was handed another script. So I quickly go into the dressing room and try to get that in. Go to Make-Up, handed another one! And so it went, one after the other. They just couldn't decide what to do with it. The same thing was happening to Howard. He and I were both going crazy about this, 'What the hell can we do about it?!' He said, 'We'll write our own script and we'll say that's what we're going to perform - and if they don't like it, lump it'. So we did that, and they accepted it. It was impossible otherwise."

Despite the picture's origins, the accompanying headline refers to the film *Mix Me a Person* (also 1962), in which Carole appeared with singer Adam Faith. A sequence in which she had to lock lips with the teen favourite had resulted in a near-riot. "The love scenes were *petrifying*," reported Carole back in 1963. "The most *horrible* experience in my life. We had to kiss in this car, see. A great big Continental Bentley. And our scenes were in the open air, nowhere near the studios, and not even the police could keep 500 screaming teenagers away."

Remembering the production today, she admits: "I was a bit dubious about working with Adam Faith - a pop star; you don't know what they're going to be like. But he was actually a very good actor and very nice."

As the *News of the World* put it, that November Carole would be setting off on 'the wildest, whackiest journey since TV took over showbiz in Britain [...] hopping aboard an HG Wells-type Time Machine in a startling new Saturday night serial called simply, *Dr Who*.'

It also asserted: 'It won't be one of those economy-size serials made from left-overs in the studio. "I've got a 52-week contract - this is going to make history on British television," said Carol Ann [sic]. This serial, if it's merely half as good as the cast and the backroom boys expect, will put the BBC into the Barnum and Bailey class. At the moment it's the biggest secret in TV. It might also do something strictly on the sidelines to oil the wheels ►

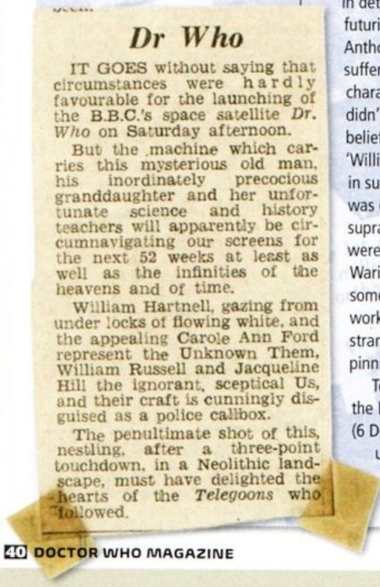
"IT KEEPS CHILDREN FROM THEIR PLAY AND OLD MEN FROM THEIR CHIMNEY CORNERS..."

Response to the first ever *Doctor Who* story, *100,000 BC*, was mixed. Writing for *Variety*'s (4 December 1963) Foreign TV Review section, 'Otta' noted the opening episode 'seemed likely to hold an undemanding audience, but its aim is somewhat indecisive as yet. This kind of melodrama requires the utmost conviction in detail to carry the futuristic development. Anthony Coburn's script suffered from a glibness of characterizations, which didn't carry the burden of belief.' He/she continued: 'William Hartnell fatally erred in suggesting that Dr Who was certifiable, rather than supra-gifted. The other thesps were adequate, and director Waris Hussein came up with some effective camera-work, which indicated the strangeness of it all without pinning it down.'

Tom Gregg, writing for the *Warrington Guardian* (6 December 1963), caught up with *An Unearthly Child* upon its repeat the following Saturday. 'No wonder the first instalment whetted youthful appetites and brought a host of requests for a second showing!' he exclaimed. 'The curiosity of two teachers about a mysterious schoolgirl with an amazing fund of knowledge led to a junkyard and a police telephone box that turned out to be a Wellsian time-machine captained by her grandfather. [This is] the kind of stuff that is covered by cliché [and] still churned out in theatre and cinema publicity – "a treat for children from eight to 80." But alas, all the excitement and interest created by the first part dribbled away into the icy sands of the Stone Age, where the teachers found themselves for the second. I think the youngest viewer must have felt it was spun out unbearably!'

An uncredited review in the *Huddersfield Daily Examiner* (7 December 1963) echoed these sentiments. 'The BBC's Saturday teatime "adventure in space and time," has quickly lost its way. The first instalment promised much; but in the second the debate between the fur-clad ancients about how to make fire was so tedious that it encouraged our minds to wander – and to think; and thinking is the one thing that audiences should not be allowed to do when they are watching sci fi. [...] I was only too happy to accept the existence of the police box that could travel through space and time, but that rambling discussion group (vaguely reminiscent of politicians on *Gallery* ['A weekly programme about People and Politics', says contemporaneous *Radio Times*] keeping the pot boiling while waiting for a by-election result) shattered the illusion. I suspect that *Dr Who* is now lost and gone forever.'

Tony Gruner was more charitable in *Kinematograph Weekly* (2 January 1964): 'In the new *Dr Who* serial the BBC has hit upon a programme which has an enormous potential. Perhaps the scripting could be a little more adult and free of clichés, but the programme and production as a whole is excellent.' *Television Mail*'s (28 February 1964) 'Cyclops' was even more fulsome, calling the show 'an undoubted winner which, to use a familiar quotation, keeps children from their play and old men from their chimney corners.'



Dr Who

IT GOES without saying that circumstances were hardly favourable for the launching of the B.B.C.'s space satellite *Dr. Who* on Saturday afternoon.

But the machine which carries this mysterious old man, his inordinately precocious granddaughter and her unfortunate science and history teachers will apparently be circumnavigating our screens for the next 52 weeks at least as well as the infinities of the heavens and of time.

William Hartnell, gazing from under locks of flowing white, and the appealing Carole Ann Ford represent the Unknown Them, William Russell and Jacqueline Hill the ignorant, sceptical Us, and their craft is cunningly disguised as a police callbox.

The penultimate shot of this, nestling, after a three-point touchdown, in a Neolithic landscape, must have delighted the hearts of the *Telegoons* who followed.

Fur-clad ancients: 'tedious'.

"IF GOD HAD WANTED US TO LIVE ON MARS, HE'D HAVE PUT US THERE IN THE FIRST PLACE!"

For a man who was reluctant to take on the role of the Doctor, and ashamed of much of his TV and film work, it's unsurprising William Hartnell didn't appear in any feature pieces until *Doctor Who* was some months into its run, and proving to be the biggest success of his professional life.

Both of those factors are apparent in the earliest clipping that relates to him in Verity's scrapbooks. A syndicated piece by 'a Special Correspondent', the cut that's been saved hails from the *Yorkshire Evening Press* (27 April 1964). Headlined, 'Dr Who was not keen on role!' it records Hartnell opining that playing the Doctor "required some thought, unlike *The Army Game* and most of the other rubbish I've been associated with in the past."

It goes on to assert 'Bill [...] blames his poor casting record – for years he was type-cast as soldiers – on past rows with producers and directors over how a part should be played,' and reports he finally consented to playing the time-traveller when he learned of 'the salary offered and the freedom promised to develop the role of Dr Who in his own way.'

Hartnell again: "Financially and otherwise I am much better off. I didn't like the initial script and I told them so. It made the old man too bad tempered. So they gave me *carte blanche* to introduce more humour and pathos into the part [...] I can still hardly believe the break has come but now that it has happened it's for good. I'll never play a uniformed part again."

Based in rural Sussex, the job necessitated finding accommodation in London. "With rehearsals every day it's just like being on tour. I live in digs near the studios all week and only go home at week-ends."

Nonetheless, the actor found a surrogate family in his fellow cast members. The article quotes him saying, "I give them the benefit of my experience and they help me memorise my lines," before the writer points out that while Hartnell 'had no trouble remembering how long he had been married – "39 years and all of them to the same woman" – [he did have] difficulty recollecting the title of his wife's (authoress Heather McIntyre) last play. "It has something to do with football pools," mused Bill with a furrowed brow. The title [...] turned out to be *Home And Away*.'

Two weeks later, Hartnell was talking to Shaun Usher for the *Daily Sketch* (8 May 1964). The jaunty item began: 'Whatever happened to Doctor Who? Well, he went racing and backed two winners at Lingfield Park, for a start.' It caught the actor on a break from rehearsals, as he reflected on the two-week holiday he'd enjoyed during the recording of the third and fourth episodes of *The Keys of Marinus*. How had he spent his time? He'd been 'unwinding in his 300-year-old cottage in the wilds of Sussex,' wrote Usher. 'William Hartnell stayed in his armchair reading history books or "enjoying doing nothing at all, at great length" [...] He [also] told me with a grin: "I did spend two splendid days racing at Lingfield. The weather was glorious. I went along with an old pal of mine, and had a splendid time – picked two winners and two seconds."'

Just after Christmas, Hartnell was caught on camera in debonair form cutting a rug with the *Brighton Evening Argus*' (29 December 1964) Romany Clairvoyant, Eva Petulengro. 'Here I am dancing with William Hartnell, better known to TV's Dalek fans as Dr Who. He is a Capricorn subject. The picture was taken at Brighton's Regent Ballroom. The resident vocalist, Nat Hale, also shares his birth date and has also shared a year which has brought inspiration and a fair share of good fortune to most Capricorn subjects.' Alas, the following 12 months would bring 'several obstacles to overcome [...] and I would personally like to wish them all "Kooshty Bok" (Good Luck) for 1965.'

In January, *Reveille* (7-13 January 1965) caught Hartnell in bluff form. 'William Hartnell, the ageless absentminded professor of the *Dr Who* serial, furrowed his Father Time eyebrows and glared at his double gin as though it held the secret to unknown planets. "Space travel?" said Mr Hartnell. "Quite honestly it scares me stiff. I haven't the slightest wish to get in a rocket and zoom through the stratosphere. Somebody else can be the first man on the moon. It doesn't interest me at all. If God had wanted us to live on Mars, he'd have put us there in the first place. I prefer life on earth."'

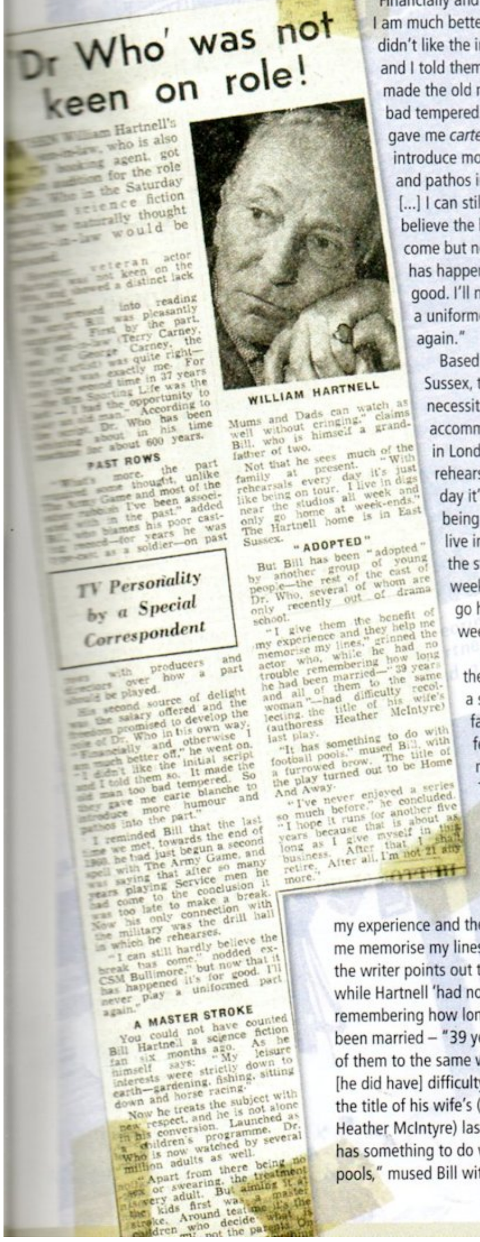
The article, which pointed out 'his salary would put a cosmonaut's to shame,' continued with Hartnell lecturing on the importance of keeping *Doctor Who* accessible to younger viewers. "The scriptwriters sometimes try to make Dr Who use expressions like 'centrifugal force', but I refuse. If it gets too technical, the children don't understand and they lose interest. After all, it's an adventure story, not a scientific documentary. And Dr Who isn't a scientist. He's a wizard."

Returning to the subject of his London accommodation, *Reveille*'s uncredited journalist advised readers: 'His favourite 'digs' are at a little pub near Ealing Broadway where he can share a round, a laugh and a game of darts.'

In the final piece of the collection to quote the actor at length – "Dr Who could go on forever says Mr Hartnell" in the *Evening Citizen* (22 May 1965) – he makes an ironic proclamation. "The BBC have told me that they will run [the show] as long as I want to be in it. Marvellous!"

"[...] People often ask me if I am not afraid of being typed playing Dr Who. Certainly, I am typed as an old man, but that's what I want. They say TV puts years on you. Well, it does to me, but it doesn't hurt. [...] I am finally doing what I've always wanted to do, so I'll be happy if I never do anything else."

Less than a year-and-a-half later, he would record his last regular scene for the programme.



'Dr Who' was not keen on role!

[illegible] William Hartnell's son-in-law, who is also [illegible] booking agent, got [illegible] audition for the role [illegible] Who in the Saturday [illegible] science fiction [illegible] he naturally thought [illegible]-in-law would be [illegible].

[illegible] veteran actor [illegible] was not keen on the [illegible] and showed a distinct lack [illegible].

But [illegible] into reading the script, Bill was pleasantly surprised. First by the part. "My son-in-law (Terry Carney, son of George Carney, the [illegible] artist) was quite right—the role was exactly me. For only the second time in 37 years—the film Sporting Life was the other—I had the opportunity to play an old man." According to the script, Dr. Who has been [illegible] about in his time machine for about 600 years.

PAST ROWS

"What's more, the part required some thought, unlike The Army Game and most of the other rubbish I've been associated with in the past," added Bill, who blames his poor casting record—for years he was type-cast as a soldier—on past rows with producers and directors over how a part should be played.

TV Personality by a Special Correspondent

His second source of delight was the salary offered and the freedom promised to develop the role of Dr. Who in his own way. "Financially and otherwise I am much better off," he went on. "I didn't like the initial script and I told them so. It made the old man too bad tempered. So they gave me carte blanche to introduce more humour and pathos into the part."

I reminded Bill that the last time we met, towards the end of 1960, he had just begun a second spell with The Army Game, and was saying that after so many years playing Service men he had come to the conclusion it was too late to make a break. Now his only connection with the military was the drill hall in which he rehearses.

"I can still hardly believe the break has come," nodded ex-CSM Bullimore, "but now that it has happened it's for good. I'll never play a uniformed part again."

A MASTER STROKE

You could not have counted Bill Hartnell a science fiction fan six months ago. As he himself says: "My leisure interests were strictly down to earth—gardening, fishing, sitting down and horse racing."

Now he treats the subject with new respect, and he is not alone in his conversion. Launched as a children's programme, Dr. Who is now watched by several million adults as well.

"Apart from there being no [illegible] sex or swearing, the treatment is very adult. But aiming it at the kids first was a master stroke. Around tea-time it's the children who decide what [illegible] not the parents. On [illegible]

WILLIAM HARTNELL

Mums and Dads can watch as well without cringing," claims Bill, who is himself a grandfather of two.

Not that he sees much of the family at present. "With rehearsals every day it's just like being on tour. I live in digs near the studios all week and only go home at week-ends." The Hartnell home is in East Sussex.

"ADOPTED"

But Bill has been "adopted" by another group of young people—the rest of the cast of Dr. Who, several of whom are only recently out of drama school.

"I give them the benefit of my experience and they help me memorise my lines," grinned the actor who, while he had no trouble remembering how long he had been married—"39 years and all of them to the same woman"—had difficulty recollecting the title of his wife's (authoress Heather McIntyre) last play.

"It has something to do with football pools," mused Bill, with a furrowed brow. The title of the play turned out to be Home And Away.

"I've never enjoyed a series so much before," he concluded. "I hope it runs for another five years because that is about as long as I give myself in this business. After that I shall retire. After all, I'm not 21 any more."

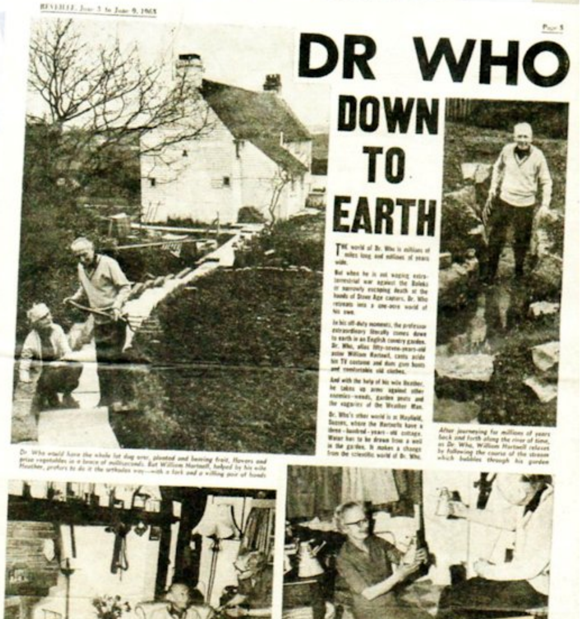
weekend

Pleasure Pag

BRINGING YOU THE LATEST TV AND RECORD

Dr. Who could go o forever, says Mr. Hartnell

WILLIAM HARTNELL



REVEILLE, June 3 to June 9, 1965

Page 5

DR WHO DOWN TO EARTH

THE world of Dr. Who is millions of miles long and millions of years wide.

But when he is not waging extra-terrestrial war against the Daleks or narrowly escaping death at the hands of Stone Age captors, Dr. Who retreats into a one-acre world of his own.

In his off-duty moments, the professor extraordinary literally comes down to earth in an English country garden. Dr. Who, alias fifty-seven-years-old actor William Hartnell, casts aside his TV costume and dons gum boots and comfortable old clothes.

And with the help of his wife Heather, he takes up arms against other enemies—weeds, garden pests and the vagaries of the Weather Man.

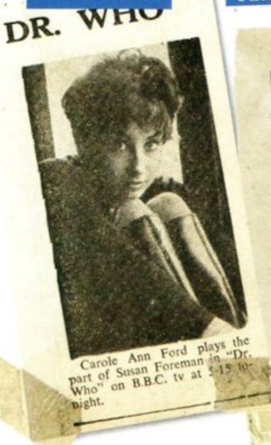
Dr. Who's other world is at Mayfield, Sussex, where the Hartnells have a three-hundred-years-old cottage. Water has to be drawn from a well in the garden. It makes a change from the scientific world of Dr. Who.

Dr. Who would have the whole lot dug over, planted and bearing fruit, flowers and prize vegetables in a brace of milliseconds. But William Hartnell, helped by his wife Heather, prefers to do it the orthodox way—with a fork and a willing pair of hands

After journeying for millions of years back and forth along the river of time, as Dr. Who, William Hartnell relaxes by following the course of the stream which bubbles through his garden

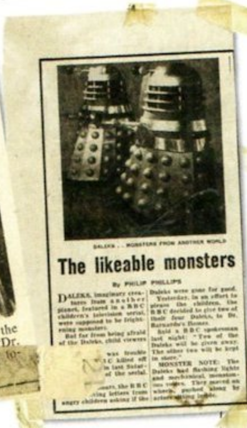
It is teatime in an English country cottage and the fantasy world of Dr. Who is forgotten for a while

Here I am dancing with William Hartnell, better known to TV's Dalek fans as Dr. Who.



DR. WHO

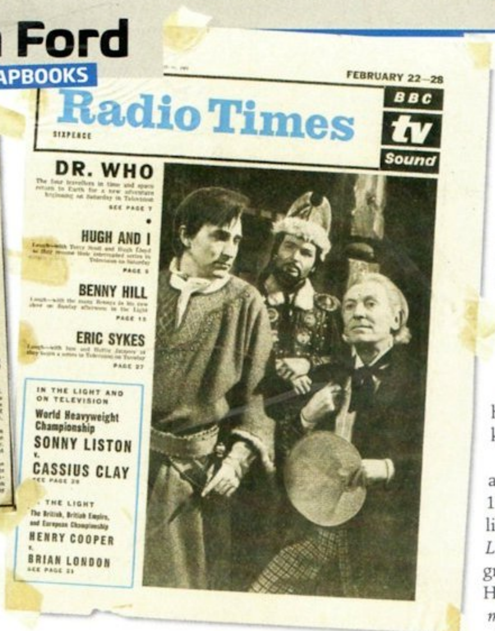
Carole Ann Ford plays the part of Susan Foreman in "Dr. Who" on B.B.C. tv at 5.15 to-night.



DALEKS ... MONSTERS FROM ANOTHER WORLD

The likeable monsters

By PHILIP PHILLIPS



FEBRUARY 22–28

Radio Times

SIXPENCE

BBC tv Sound

DR. WHO

The four travellers in time and space return to Earth for a new adventure beginning on Saturday in Television

SEE PAGE 7

HUGH AND I

SEE PAGE 5

BENNY HILL

PAGE 13

ERIC SYKES

PAGE 27

IN THE LIGHT AND ON TELEVISION

World Heavyweight Championship

SONNY LISTON

v.

CASSIUS CLAY

SEE PAGE 29

THE LIGHT

The British, British Empire, and European Championship

HENRY COOPER

v.

BRIAN LONDON

SEE PAGE 31

of international diplomacy. For my friends at Lime Grove say this could possibly be the first British programme on which Russian TV technicians will work. An agreement to swop each other's top craftsmen was signed by the BBC and the Soviet planners.'

Despite such hyperbole, for Carole, *Doctor Who* appeared to be "just another job". She tells **DWM** that no-one on the production team played up the prospect the show was going to be a hit. "Well, how would they know? In fact, everyone thought the complete opposite – a few-week wonder." Reflecting on this stage in her career, Carole says, "I was doing exactly what I wanted. I was buzzing between film and TV and theatre. Very, very pleased and doing some interesting stuff – not great big starry parts, but parts I wanted to do. Character parts. I never wanted to be 'a star'. I wanted to do just good work. And then *Doctor Who* turned up! Ha ha!

"A lot of people think *Doctor Who* was the first thing I did. The first thing I ever did, I was eight. That was a film called *The Last Load* (1948). And then I retired and went back to school. I picked up my career again when I was about 15, and did lots of stuff, lots of theatre, film and TV. It never stopped – I was terribly lucky.

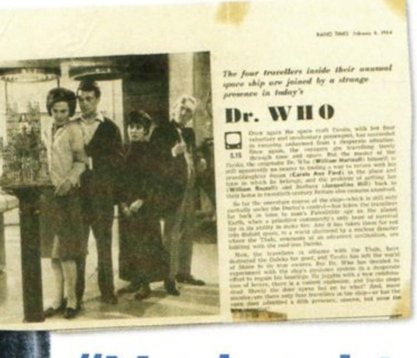
I could not understand it when people said they couldn't get a job. I thought they must be lazy!

"Mind you from the age of three I'd started dancing lessons, it helped that I could dance and sing as well as act. So I had a wider frame of what to do. But, I was never out of work, it was wonderful!"

Another aspect that made her so employable was her ability to learn a script at speed. "I was always being asked to come in if someone had dropped out of something – a film or theatre or whatever – because I was a quick study. But it was challenging. I wouldn't do it now!"

On another page, clippings from the *Cumberland Evening Star* (4 January 1964) and the *Ilford Record* (16 January 1964) are both illustrated by a now familiar photograph of Carole in knee-high boots. "That was actually taken in my dressing room when I was in Birmingham doing a play. I remember, I had my Afghan hound with me and she got lost. The press said that they would help me find her and they came and took photos to put in the paper – but she wasn't very far!"

NEWS CUTTINGS



The four travellers inside their unusual space ship are joined by a strange presence in today's

Dr. WHO

The second piece is headlined: 'The girl who stars in *Dr Who* finds it helps to look young.' This is a near-constant in newspaper coverage about the actress. Did it get tiresome? "It was part of the job, really! I wouldn't have got the role otherwise, would I? The thing is, let's face it, Susan could have been any age, it's just that when she and the Doctor landed [on Earth], she said she wanted to go to school and then they discovered that the girls who looked closest to her were 15-year-olds – so that was the class she was put into." A pause. "This is just supposition, of course. But that's why she was said to be 15, she could have been hundreds of years old. We don't know how the time-travellers age!"

As we continue, Carole's attention falls on a clipping from the *Daily Herald* (4 February 1964) which describes the Daleks as 'the likeable monsters'. "'Likeable monsters?!' *Likeable*? That's interesting. Mind you, my granddaughter loves them. I was at the Albert Hall for the 50th anniversary concert [*of which more next issue – Ed*], and she came along. Going through the aisles were all sorts of what she calls 'spookies', meaning monsters, including the Daleks. Of course she loved them. She came out going, 'Exterminate!' She was three then, but still loves them now. If I go off on a convention or something, she says, 'Are you going to see any *Dalekees*?' And I say, 'I expect so.' 'Well, have a photo, I want to see you with the *Dalekees*'."

A *Radio Times* (4 February 1964) billing brings howls thanks to the accompanying photo. "Look at that one! What did they give me to put on?! *What do I look like*?! That was the *Inside the Spaceship* one. It's given all sorts of different names. The scissors one."

Did it mean something to Carole, seeing herself in so many publications? "I've never been wildly interested in publicity. But people used to tell me when they saw me in something. Even now, funnily enough, my next-door neighbour tells me when I'm in something. A few weeks back it was, 'Oh, you're going to be on TV'. I said, 'Am I?' He knows more than I do. I think someone was showing the *St Trinian's* film I did [*The Great St Trinian's Train Robbery* (1966)]. Or the *Triffids*. Unfortunately, they don't show the Adam Faith one, which is the one I like most."

A few pages on, and there's another *Radio Times* (20 February 1964) excerpt – this time it's *Doctor Who*'s first ever *RT* cover, for the seven-part epic, *Marco Polo*. "Oh, yes, it was very important to be on the front page of *Radio Times*. Absolutely. It was very exciting… Would have been better if I'd been in the photo!" Remembering the story, Carole bemoans the fact it's no longer present in the BBC's archive. "Like the fans, I'm also very upset because it was one of the better ones. The writing was fabulous, and

"My daughter was scared the first week – but only because I looked worried and unhappy."

CAROLE IN THE **DAILY MIRROR**, 1964

GUESS WHO . .

SHE journeyed through a petrified forest to outwit the deadly machine-like Daleks . . . and tonight she starts a new adventure in which she meets Marco Polo in the 13th century.

WHO? Eight million viewers will recognise Carole Ann Ford, the petite (5ft. 1¾in.) actress who plays 15-year-old Susan Foreman in "Dr. Who" (B B C 5.15). The series has brought Carole a problem. Whether to let her three-year-old daughter Miranda watch "Dr. Who."

Carole, 22, married four years to theatrical agent Walter Jokel, says: "She was scared the first week—but only because I looked worried and unhappy. Now I act out the whole story beforehand—and everything's fine."

Picture by Mirror cameraman Bela Zola.

it was so beautiful. I mean, the thing is, they made no concessions to it being in black and white and they did tremendous research into the costumes and the sets. We all enjoyed doing it so much. I think it showed. It always comes through when the actors are enjoying themselves."

We move on to a piece from the *Daily Mirror* (22 February 1964). 'Eight million viewers will recognise Carole Ann Ford, the petite (5ft, 1¾ in) actress who plays 15-year-old Susan Foreman in *Dr Who* (BBC 5.15)', it states. 'The series has brought Carole a problem. Whether to let her three-year-old daughter Miranda watch [...] Carole, 22, married four years to theatrical agent Walter Jokel, says: "She was scared the first week - but only because I looked worried and unhappy. Now I act out the whole story beforehand - and everything's fine."'

Looking back now, did she feel obliged to consent to items like this which utilised elements of her personal life? "Yes, you had a certain obligation when you're working on something to give it as much coverage as possible. But it was very funny - Miranda did used to watch it, but she'd get terrified if anything was happening to me as Susan. She was starting to have nightmares and things. I couldn't stop her from watching it, because she knew it was on, so I thought, 'I'll ask if I can take her to the studio and sit her inside a Dalek - if she plays around and has fun with it and sees they're not that scary, then she'll be okay'. So she had a lovely time, everyone made a big fuss of her and... Next time ►

"I HAVE A GREAT LONGING FOR A GREAT DEAL OF MONEY!"

Blessed with the dynamic Beryl Vertue as his agent, and no shortage of *chutzpah* himself, it's instructive to see how soon Dalek creator Terry Nation was courting coverage. The day before *The Dead Planet* – the first episode of his Dalek serial – aired, he was appearing in a syndicated piece written by Cathryn Rose.

Verity's scrapbooks contain a clipping from the *Grimsby Evening Telegraph*'s take, (20 December 1963) headlined 'It's a National fantasy', in which Rose described his story as 'Mr Terry Nation's ideas of a galaxy destroyed by a neutron bomb explosion.' Nation then spoke about how his own fears fed into the creation of Skaro. "I find survival has become a great preoccupation in my life. Writing is a very insecure job. It is a battle to remain solvent, comfortable, even alive. Survival in the aftermath of a neutron bomb or nuclear bomb explosion also bothers me considerably."

Something else was also on his mind, as Rose revealed: 'He told me from his Hampstead flat: "I have a great longing for a great deal of money. I want to buy an estate with a large country house and some cottages so that my parents can live with my wife and me. I want grounds so that I can stroll out and say, 'This is mine.'"'

The following summer, Nation had realised that ambition but as Harry Weaver in the *Daily Mail* (11 July 1964) discovered, life still presented challenges. 'You turn right at the Co-op in Teynham, go through the village of Lynsted and up the hill, follow a half-mile drive across rolling Kentish fields, and there it stands – The House That Daleks Bought,' wrote Weaver. 'It could do with a coat of paint, the hedges need trimming, moles are playing havoc with the lawn, and the swimming pool is full of mud and green scum [*as Carole Ann Ford could also attest, see overleaf!*]. "But we've just moved in," said 33-year-old scriptwriter Terry Nation apologetically.'

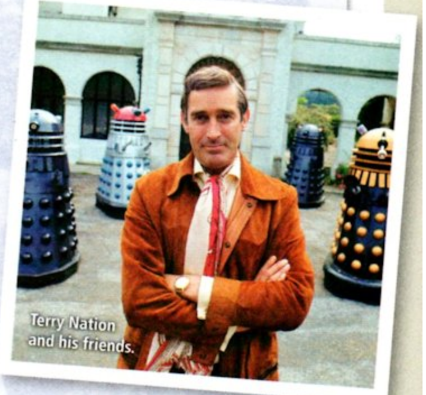
Reflecting on his Dalek success, Nation mused: "I find myself in the opposite position to the recording manager who turned down the Beatles. Dalek toys are to be marketed at Christmas, Dalek books are coming out, there is even talk of a pantomime. No matter how they're exploited, I make money..."

At the end of 1964, Nation gave audience to Anthony Miles for the *Daily Mirror* (11 December 1964). Again, a visit to the writer's country home provided a little colour. 'Eerie foreboding hangs over the Elizabethan mansion hidden by a clutch of trees in the heart of deepest Kent. Spanish vine creeps over the brickwork like a *Quatermass* experiment on the loose. The water in the swimming pool has turned a sickly, sinister green.'

By April 1965, our hero had removed himself from his molehill-encircled pile, but his domestic arrangements still prompted concern. This time it was Peter Norman of the *Liverpool Echo* (20 April 1965) who was dropping by. He wrote: 'I met Mr Nation in an almost furniture-less flat high up in a new block in St John's Wood. He has re-established himself in London to be near the centre of things and a new five-figure salary job he has as a script consultant to a television series being made at Elstree Studios. "I wouldn't call myself rich," he said, "although certainly in the last two years I have made quite a bit of money."'

Always happy waxing upon this theme, Nation continued: "I like travelling expensively, whether it be first-class, by air or in Rolls Royce. At the moment I've got a Jaguar. I'm all for status symbols, I like food, socialism, reading, good company and periods of isolation."

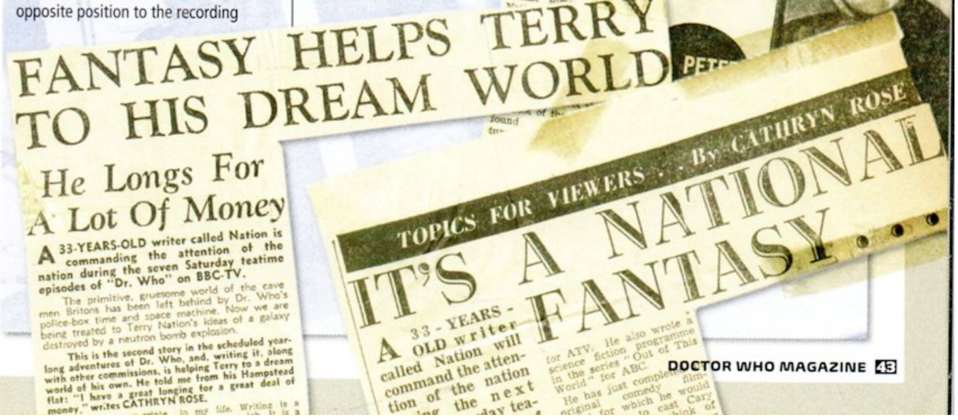
And yet, in his dealings with the press between 1963 and 1965, alongside the continual burble about money, there's also a sense of dissatisfaction. 'Will the Daleks take over Mr Nation?' wondered Desmond Zwar in the *Daily* Mail (28 June 1965). '[The] Daleks have meant that, financially, Terry Nation will never have to worry again. But he picked almost gloomily at his luncheon *hors d'oeuvres* and said quietly: "I have written better things, you know. Without sounding too pompous, I hope, I was a rich script writer before I dreamed up the Daleks."'



Terry Nation and his friends.

The DALEKS

THE DALEKS BOUGHT HIM A MANOR!



FANTASY HELPS TERRY TO HIS DREAM WORLD

He Longs For A Lot Of Money

A 33-YEARS-OLD writer called Nation is commanding the attention of the nation during the seven Saturday teatime episodes of "Dr. Who" on BBC-TV.

The primitive, gruesome world of the cave men Britons has been left behind by Dr. Who's police-box time and space machine. Now we are being treated to Terry Nation's ideas of a galaxy destroyed by a neutron bomb explosion.

This is the second story in the scheduled year-long adventures of Dr. Who, and, writing it, along with other commissions, is helping Terry to a dream world of his own. He told me from his Hampstead flat: "I have a great longing for a great deal of money," writes CATHRYN ROSE.

TOPICS FOR VIEWERS . . . By CATHRYN ROSE

IT'S A NATIONAL FANTASY . . . .

A 33-YEARS-OLD writer called Nation will command the attention of the nation

for ATV. He also wrote a science fiction programme in the series "Out of This World" for ABC.

Carole Ann Ford

VERITY LAMBERT'S SCRAPB

"WRITING FOR TELEVISION IS A PRETTY HARD GRIND..."

Although Terry Nation would remain *Doctor Who*'s star writer for some considerable time to come, four of his contemporaries did also make it into the pages of Verity's scrapbooks.

'He gets *Dr Who* ideas on long walks,' was how Elsie M Smith's piece on John Lucarotti was headlined in the *Yorkshire Evening Press* (26 March 1964). Tying in with the seven-part *Marco Polo* currently airing, Lucarotti told the journalist: "I try to combine adventure stories with reality that was or that is. *City Beneath The Sea* (the serial he wrote for ITV) dealt in terms of present-day knowledge of oceanography. The *Dr Who* stories are based on Marco Polo's journals, and a great deal of checking has been done to ensure accuracy. For instance, one might have expected the world-dominating Kublai Khan to be an impressive figure, but in fact he was a small, gout-ridden little man and we presented him as such."

Although he admitted he had no particular interest in writing for children, this most lyrical of *Doctor Who* scripters explained: "The big challenge for me is in getting kids interested and, at the same time, slipping into the action some knowledge they may not have had before. Writing for children is also very good discipline. You can fool adults with things you would never get away with with children."

Smith continued: 'Lucarotti's pastimes are skin-diving and flying, neither of which he is able to do here. In [his native] Canada he had his own aircraft. As a skin-diver the conscience that made him give up selling encyclopaedias stops him from taking a spear-gun down with him. "The first time I dived I killed an octopus. I thought afterwards, 'What a senseless thing to do'."'

Another of *Doctor Who*'s more gifted contributors, Dennis Spooner, was interviewed by Susan Kay for a piece in *Stage & Television Today* (19 November 1964) which posed the headline question, 'Why can't they write for women?'

'"Do you *consciously* write more parts for men than women?" I asked Dennis Spooner, who writes the *Dr Who* series for BBC. "You have a bad record in this respect."

'"I suppose one does really," he replied unashamedly. "But this is partly because I have tended to write mostly whodunits and adventure stories where the male is of course dominant and women are forced into second place. When I am writing a play I don't consciously write more for men, but I would hazard a guess that, like myself, most male writers find it easier to write for men than for women."

'"But isn't this rather hard on the ladies?" I asked. "Yes, it is," he agreed, "But I think you know that writing for television these days is a pretty hard grind and often time is a big problem, so under pressure one tends to write what one knows will come out best."'

'Who' fascinates parents too? – It's Lucarotti

ARE you one of the ten and a half million followers of Dr. Who, the children's serial that has a large adult audience peeping over the youngsters' shoulders every Saturday afternoon? If so, meet the man responsible for the doctor's present adventures that have transported him back in time to the days of Marco Polo.

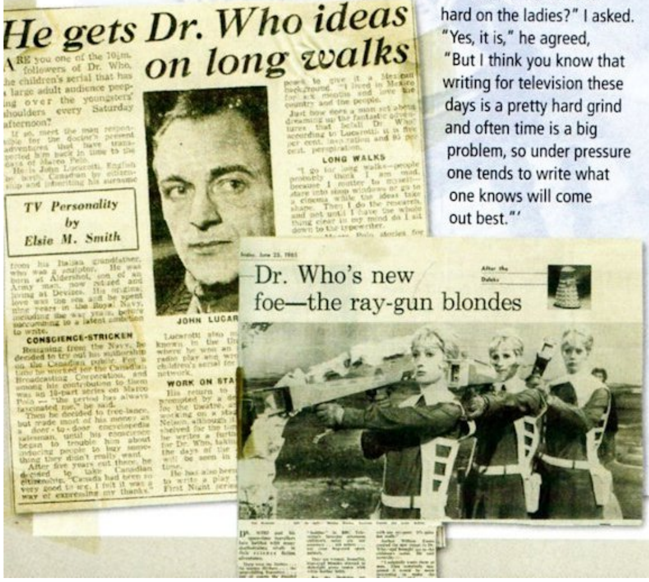
He is John Lucarotti, English by birth, Canadian by citizenship, and inheriting his surname from his Italian grandfather, who was a sculptor. He was born at Aldershot, son of an Army man now retired and living at Devizes. His original love was the sea, and he spent nine years in the Royal Navy, including the war years, before succumbing to a latent ambition to write.

Resigning from the Navy, he decided to try out his authorship on the Canadian public. For a time he worked for the Canadian Broadcasting Corporation, and among his contributions to them was an 18-part series on Marco Polo—"the period has always fascinated me," he said.

His return to England was prompted by a desire to write for the theatre, and he is now working on a stage play about Nelson, although it has had to be shelved for the time being while he writes a further adventure for Dr. Who, which will be seen in a few weeks' time.

Just how does a man set about dreaming up the fantastic adventures that befall Dr. Who? According to Lucarotti it is "five per cent. inspiration and 95 per cent. perspiration. I go for long walks—people probably think I am mad because I mutter to myself, stare into shop windows or go to a cinema while the ideas take shape. Then I do the research, and not until I have the whole thing clear in my mind do I sit down to the typewriter.

Lucarotti's pastimes are skin-diving and flying, neither of which he is able to do here. In Canada he had his own aircraft. As a skin-diver the conscience that made him give up selling encyclopedias stops him from taking a spear-gun down with him. "The first time I dived I killed an octopus. I thought afterwards 'What a senseless thing to do.' I have never taken a spear-gun down since."



He gets Dr. Who ideas on long walks

TV Personality by Elsie M. Smith

JOHN LUCAR

Dr. Who's new foe—the ray-gun blondes

As 1965 arrived, *Doctor Who* and the press were both looking for some kind of successor to the Daleks. Perhaps the Zarbi could fulfil that function? "After the Daleks I thought I had to do something different," explained Bill Strutton to the *Daily Mail* (6 January 1965). He was writer of *The Web Planet*, which was due to air in February. "I got the idea of the new insect creatures from an encyclopaedia. I wanted a word that sounded sinister, and one morning my wife suddenly said: 'Why not Zarbis?' I think they look frightening but they are not intended to horrify."

In July, William Emms – who wrote *Galaxy 4*, which was to begin in September – also let in a little light on the creative process. 'When [*Doctor Who*] returns in the autumn, the time-travelling doctor [sic] will meet a race of beautiful blonde killers, the Drahvins,' wrote Shaun Usher in the *Daily Sketch* (13 July 1965). '"They started out as men," says Mr Emms, who lives in Hampstead, London. "Then somebody suggested turning them into girls and I thought that having a gang of blondes in uniforms might be a good idea."'

Asked to reveal how he became a professional writer, Emms – who had been a petrol pump attendant, postman, barman ("For 24 hours until the landlord told me to call him 'sir'") and a teacher – advised Usher: "I came out of the Navy in 1950, determined to become an author. At that time all I could write was a letter." Despite that, he tried his hand at novels, short stories and articles. "Then somebody told me that my narrative was lousy, but my dialogue was good, so I dropped the narrative and started to write plays."

she watched it; exactly the same. She was just as scared. It didn't help at all."

As a young mum, life must have been pretty busy, if not stressful. "Yeah, but you don't think about it. You've got so much stamina and energy at that age. It used to kill me I couldn't be with Miranda as much as I wanted to. I didn't even have my weekends free, because I was being asked to open fêtes and this and that. So often I used to take her along with me."

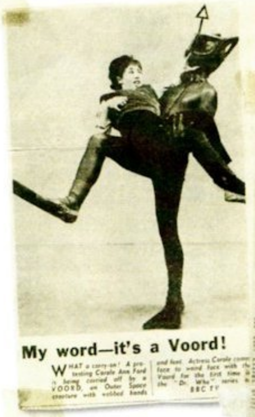
A selection of items on John Lucarotti (see box-out) moves the conversation onto the topic of *Doctor Who* writers. Presumably their paths didn't cross much with Carole's? "Oh, they did," she says. "They'd be around at the first readthrough, and socially one went out and had drinks or dinner with them." Unsurprisingly, she has vivid memories of Dalek creator, Terry Nation. "Oh, he was a lovely guy, very sweet. He had this amazing house – huge, huge pile! Ha ha! But when I went there he hadn't yet got around to putting it into good order. He was very proudly saying, 'Oh yes, you must all come and have a party, I've got a swimming pool'. So we took our cozzies, but the pool? It didn't have any water in it, other than what had rained into it, which was all mouldy!"

Another *Radio Times* (9 April 1964) clipping draws the eye. There's a shot of George Coulouris, Carole, William Russell and William Hartnell from *The Keys of Marinus*. "I love that photo, it's one of the few that I like. Apart from anything else, the composition's nice. It looks as though something interesting is going on. George Coulouris, he was a very distinguished actor. It was good when we had people like him coming into the show. Although I used to envy the women because they had much more interesting parts than I did. I got quite bored with what I was doing."

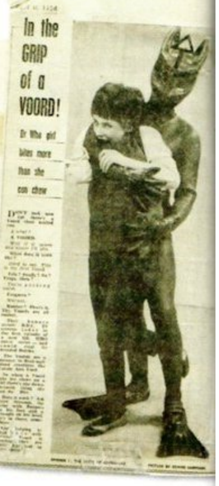
Turn the page, and there's one of several shots of Carole fending off a Voord, in promotion of the same adventure. "That would be termed as being very salacious now – a black leather-clad man carrying off a girl. Ha ha!" Carole then pounces upon another variant where she's giving the alien what-for. "Do you see me using my karate technique there? My leg creeping in around his.

"I tell you something, I've done a CD called *Domain of the Voord* for Big Finish. I wish they'd written for us then as that was written, because it was *incredibly* good. Absolutely riveting. And I really enjoyed doing that."

A piece from the *Dundee Evening Telegraph*, (16 April 1964) pulls **DWM** up short. This is just five months into *Doctor Who*'s life – with the show established as a massive hit – and Carole has already made an equally massive decision. 'Carole is due to leave the highly successful

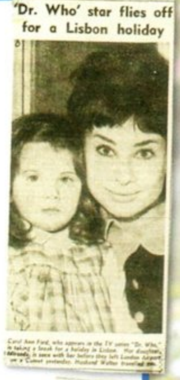


My word—it's a Voord!

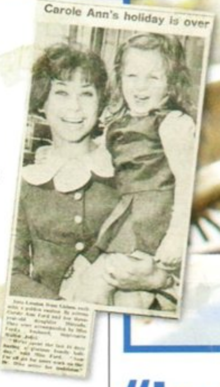


In the GRIP of a VOORD!

Dr Who girl bites more than she can chew



'Dr. Who' star flies off for a Lisbon holiday



Carole Ann's holiday is over

Dr Who in October,' it says. 'Then she wants to get away from little girl roles. "I want to go into rep. for six months and play just anything. Shakespeare, an old man, even a pantomime cat, just anything."'

"I would have left earlier if I could," she says today, "but because of the way the contracts were arranged, I couldn't. I kept thinking, 'They're going to change it, they're going to make it more interesting,' but no." Did Verity Lambert and co say anything to try to change her mind? "Oh, they would tell me, 'You'll really enjoy the next script. It has you doing some really interesting things.' Also, I was being offered some fantastic stuff [elsewhere]. But this always happens, when you're in the middle of doing something people offer you all sorts of wonderful roles. And then when you leave it's 'What happened to the offers?'"

But surely, someone must have been counselling, 'This is a big hit – why are you quitting?' "No," she says. "I wasn't being stretched. I was doing the same thing on the day I left as I was on the day I started. Susan wasn't changed by her experiences. I maintain that as she and her grandfather had been zooming around for God knows how long – hundreds of years maybe – meeting all sorts of weird and wonderful creatures, they would have communicated with them, so that when I saw something strange, I wouldn't immediately go, 'Aaargh!' I would try to communicate with them. I absolutely loved it when David Tennant said to an Ood or something, 'You're beautiful'. Because, you would look at them differently, wouldn't you, when you'd interacted with them on that level? It's so much more interesting now."

The talk then returns to Big Finish. "Susan gets to drive the narrative, although they do still occasionally have me playing her as she was – but even then it's always more interesting than what I did... But I still wish they would employ me to do something other than *Doctor Who*!" In fact, Carole has a very specific ambition – she wants to be part of the company's upcoming audio version of the ITC serial *The Prisoner*. "I loved it at the time. I was frustrated by it, of course. Who knows what it was all about? But it was still wonderful. So I would absolutely *adore* it. I could be a Number Two or Three or Four! There must be something I could do!"

Now we have a bit of fun looking at two hugely spurious stories. The first runs in the *Sheffield Telegraph* (5 May 1964), and is entirely summed up by its headline: *'Dr Who star flies off for a Lisbon holiday'*. Then, almost a fortnight later, there's the *Evening Standard* (18 May 1964) with a photo of a very happy-looking Carole and Miranda and the legend: 'Carole Ann's holiday is over'. "They must have been short of stories! He he!" she chuckles now.

Three days on, and Carole was in the public eye again, captured by the *Ilford Pictorial* (21 May 1964) attending a fundraising fête. "This was the days before conventions," she says. "I do find those appearances tiring... well, not *those* appearances, because I was younger then. But when I do conventions, I'm absolutely exhausted. More so signings. If I'm up on stage, talking, like you're interviewing me now – fine. But with signings, it's people coming in one after the other. 'Hello, hello,' chat, chat, chat, this kind of thing. I couldn't understand why. But Harry [Carole's husband of 40 years] will tell you, it takes me about a week to get over it. Then I realised what it is – I'm trying to give each of them what they want, not really knowing what that is." A special moment, perhaps? A meaningful encounter? "Yes, yes. But it's as if they're literally taking your life force away from you."

Despite the exertion, she finds fan events mostly joyful. "The whole *Doctor Who* scene, all the actors – we're really fond of each other and whenever we meet it's, 'Ah! You're here! Lovely!' Now when I'm asked to do something: 'Who's going to be there?' And if it's one of my mates, I'll probably do it. Or maybe someone I want to meet."

After two decades cut off from the show, Carole says it was the infamous 20th anniversary celebrations at Longleat in April 1983 which brought her back to the fold. "I couldn't resist Longleat! To go backstage at Longleat was *amazing*! There was an extraordinary library where they had a reception for us, and I was going around – as I do – looking at the books and things. Us being actors, Lord Thynne came up and said, 'I bet you don't know what I've got here.' We said, 'What? What?' 'A first folio of Shakespeare.' It was one of only three in existence."

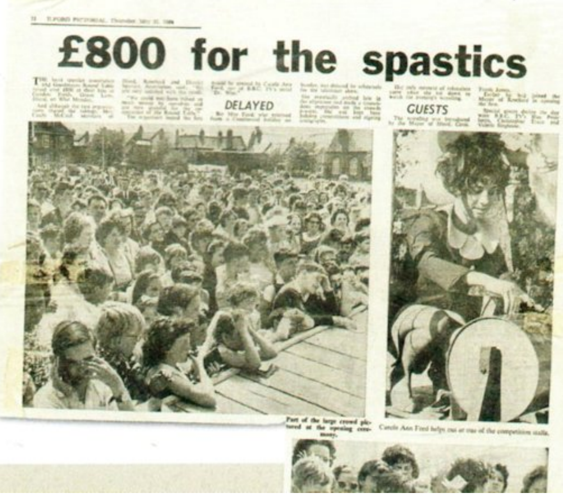
Then, in November Carole joined a chorus line of *Doctor Who* stars at the Spirit of Light convention in Chicago. "My first experience of American fans. That *really* was like being a pop star." She travelled with Harry, who tells **DWM**: "Everyone flew together – except for Tom [Baker]. He also stayed in a separate hotel." Nonetheless, Carole remains of the opinion: "Tom's lovely. I never had a problem with him."

Chicago wasn't the only time they met. Carole and Harry have another memory of encountering Tom at a smaller UK event, which Harry's daughter also attended. "We've got some lovely photos of Tom and her together. She was about four or five and she could have been his daughter because they both had mad, curly hair. They're looking at each other in the picture and smiling and it's just lovely!" **DWM**

Carole catches up on her Lisbon holiday of 1964!

"I want to play just anything. Shakespeare, an old man, even a pantomime cat."

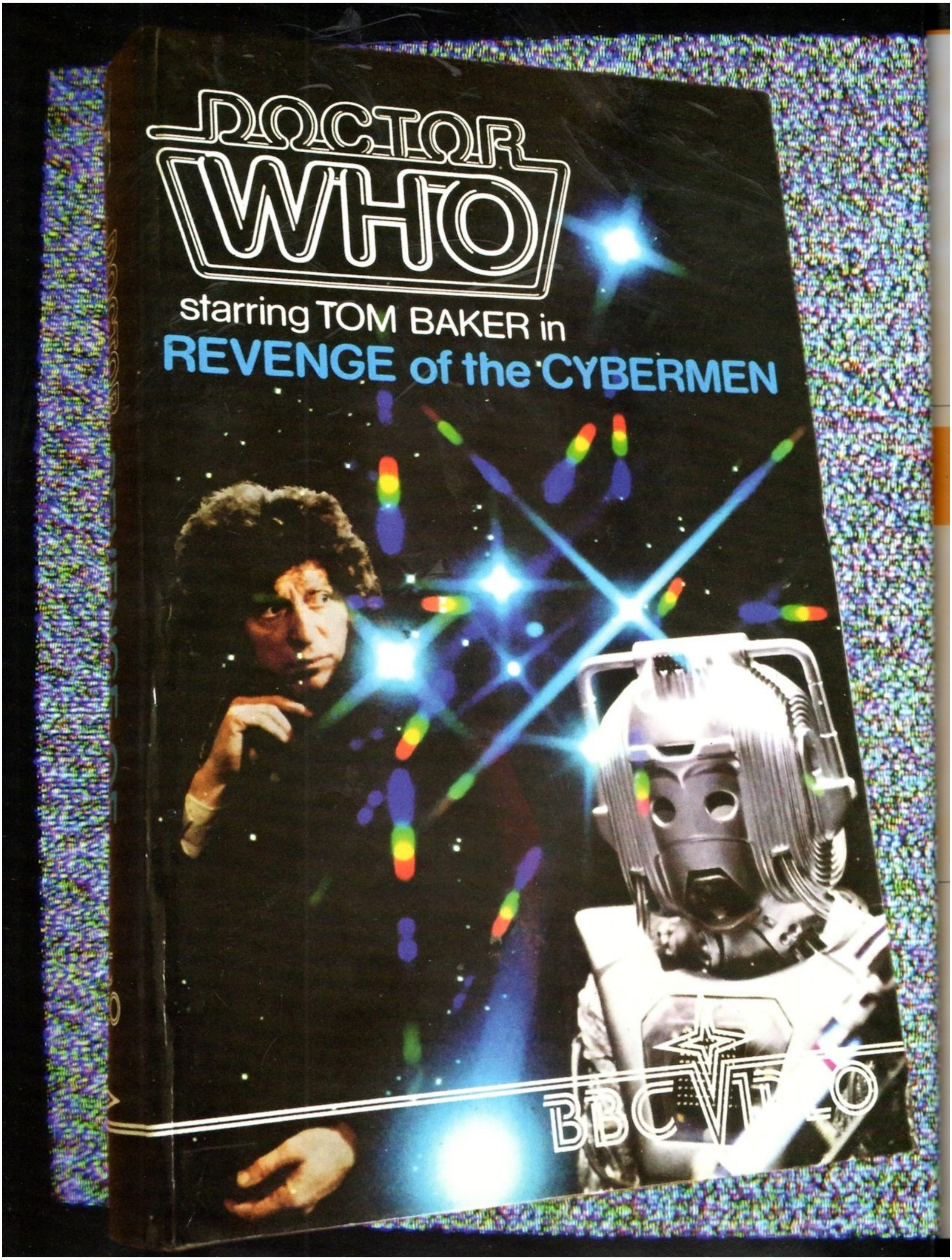
CAROLE IN THE DUNDEE EVENING TELEGRAPH, 1964



£800 for the spastics

DELAYED

GUESTS


DOCTOR WHO
starring TOM BAKER in
REVENGE of the CYBERMEN
BBC VIDEO

All of space and time... YOURS TO OWN!

THE HISTORY OF DOCTOR WHO ON HOME VIDEO – PART ONE 1983-1993

With virtually all of *Doctor Who*'s back catalogue now available, we go back to when the BBC was taking its first steps into the home video market...

FEATURE BY **CHARLES NORTON**

Between 1963 and 1983, there were no *Doctor Who* videos commercially available. No *Doctor Who* episode could be watched at any time other than that of the BBC's own choosing. As there were few repeats (and certainly no iPlayer), this effectively meant you saw an episode go out once and then it was gone forever.

If you were a little bit naughty (and many fans were) you could secretly breach UK copyright law and create your own home-made bootleg recordings, to enjoy later. And there were many ingenious ways devised of doing this. However, few of them were terribly satisfying.

Home video recorders were available as early as the 1960s. However, with machines like the Sony CV2000 costing about the same as a family car, the technology didn't initially catch on. It wasn't until cheaper recorders (like JVC's VHS and Sony's Betamax) came along in the 70s and 80s, that domestic video recording took off in a sudden and very big way. By the end of 1983, nearly five million British households then owned a video recorder of some description and that figure was rising by around 200,000 every month.

To their credit, some at the BBC had been quicker than most in recognising the new technology's potential. As far back as 3 January 1974 the corporation had written to talent unions about commercial video's potential. Later that year, 'BBC Video' was formed as a BBC company.

"I thought it would be a good idea," says BBC Video's founder, the former continuity announcer, John Ross-Barnard. "I went to the boss of BBC Enterprises [Brian Parkin], who agreed with me and then put his deputy, Peter Lord, in charge of the project. Peter Lord didn't like the idea at all, and he said to me, 'John, who in their right mind would pay good money to watch repeats?'"

'PETER LORD AT BBC ENTERPRISES SAID, "WHO IN THEIR RIGHT MIND WOULD PAY GOOD MONEY TO WATCH REPEATS?"'

The BBC was certainly slower than its competitors to exploit the new opportunities. By 1983, Thorn-EMI Video [run by former BBC director general, Ian Trethowan] was already working with both Thames Television and London Weekend Television. Meanwhile, Granada Television had released a special compilation set of *Coronation Street*, containing 'six early classic' episodes and a box set of the opulent period drama, *Brideshead Revisited*.

Following the signing of a new deal with talent unions, a number of well-regarded BBC shows were finally lined up for video release in 1983. An initial salvo of six titles (originally intended to be 20) was designed to test the water. Most were comedies like *The Two Ronnies*. However, with hopes of capitalising on its growing fanbase, there was also to be a single *Doctor Who* release. In September, a two-page advert from BBC Video started appearing in the trade press, with a banner headline of: 'AUNTIE TAKES THE GLOVES OFF.' The advert boasted that, 'at the BBC, we've made more national favourites than anyone else. Now we're letting you have them.'

The ad concluded with the tagline: 'BBC Video – The Video Tasties', an obvious allusion to the current wave of so-called 'Video Nasty' uncensored horror tapes (satirised in the 1985 *Doctor Who* story, *Vengeance on Varos*).

In April 1983, BBC Enterprises held its mammoth 'Twenty Years of a Time Lord' *Doctor Who* event at Longleat House in Wiltshire. It was here that a questionnaire was distributed to attendant fans, asking them which single *Doctor Who* television story (out of a total of around 130) they would most like ►

DOCTOR WHO
starring TOM BAKER in
REVENGE OF THE CYBERMEN
a Space Adventure by Gerry Davies
BBCV 2003
BBC VIDEO
DR WHO – Revenge of the Cybermen

Revenge of the Cybermen was a pricey investment back in 1983...

'REVENGE OF THE CYBERMEN WAS RELEASED IN OCTOBER 1983, PRICED AT A WHOPPING £39.95 – OVER £100 IN TODAY'S MONEY!'

to see released commercially on BBC Video. What happened next is a little bit hazy and it is here where fan legend somewhat takes over.

Nobody seems to be exactly certain, but it appears that the winner of this poll was the 1967 *Doctor Who* story *The Tomb of the Cybermen*, starring Patrick Troughton (of which, a lot more later). There was a problem, however. The BBC archives didn't actually hold any recordings of *The Tomb of the Cybermen*. The last known copies had been junked in a mass purge in the 1970s.

Nevertheless, the story goes that BBC Video took the survey as clear evidence that fans wanted to see an early Cyberman tale. And so, instead of releasing *The Tomb of the Cybermen*, the decision was taken to release the next Cyberman story for which the archives still retained the original mastertapes. This was *Revenge of the Cybermen*, starring Tom Baker – not, it has to be said, generally considered as one of *Doctor Who*'s finest adventures.

However, the decision, good or bad, had been made. And BBC Video's tiny half-dozen strong team was left with less than six months to prepare a commercial release, in time for both *Doctor Who*'s 20th anniversary and the lucrative Christmas market.

Part of the BBC's extravagant promotion for the tape included a personal appearance from Tom Baker (and friendly Cyberman) at the Heathrow Software Show in September, where a specially prepared trailer of other forthcoming 'Video Tasties' was shown to the assembled trade press.

Described by the accompanying PR as, 'one of the definitive adventures in the BBC's megasaga of time travel, pneumatic assistants and long scarves,' *Revenge of the Cybermen* (with sadly anachronistic cover artwork) was released onto the British high street in October, priced at a whopping £39.95. (That's over £100 in today's money.)

In spite of the hefty price-tag, a Top 40 wholesalers chart (published on 24 October), already revealed the tape to be doing brisk business – comfortably outselling all of the other 'Video Tasties'. In fact, *Revenge of the Cybermen* was the single best-selling television title that month, entering the overall video chart at number 19. A Japanese subtitled edition (from Pony Video) was also ready within the year, re-titled *The Cyberman Counter-Attack*.

One person who wouldn't be around to see much of the success however was John Ross-Barnard, who after battling hard to get BBC Video off the ground, left it in 1984 to join arch-rival Thorn-EMI.

"Having done relatively well in BBC Video, the boss of Thorn-EMI [Ian Trethowan] headhunted me," Ross-Barnard recalls. "I found myself, over lunch, being invited to go and join him."

With Ross-Barnard gone, it was left to others to build on his success. The August 1984 edition of **Doctor Who Magazine** (**DWM** 91) reported that BBC Video would be releasing a second *Doctor Who* title soon, to follow-up on the sales of the first, teasing that the unconfirmed story would, 'again feature the Tom Baker incarnation and features a Time Lord enemy.'

The story being alluded to was the well-regarded 1976 serial, *The Brain of Morbius* – and it was actually already on sale before news of it even reached **DWM** readers. A contentious release it was, too.

The production was originally broadcast on BBC1 in four 25-minute episodes during January 1976. However, in December 1976, a second version of the story had been repeated on BBC1. Abridged (by producer Phillip Hinchcliffe) into a single 60-minute-long episode, this version lost almost 40 minutes of material to the cutting-room floor. And much to the disappointment of both fans and the story's original director, Christopher Barry, it was this 60-minute cut-down that BBC Video issued in July 1984.

The tape did at least gain some appreciation from fans for retailing at a lower price tag – the recommended retail price dropping from £39.95 to a more comfortable (yet still steep) £19.99 (later rising for subsequent titles to £24.95). However, edited versions of *Doctor Who* classics were never popular with fans. And it *was* mainly *Doctor Who* fans who were buying these tapes. So why did BBC Video do it?

"The idea was that you'd make a sort of mini version of it, where you'd cut out all the openings and closings of each individual episode," explains David Jackson, who worked for BBC Video in the 1980s. "The intention was that people would sit as if they were watching a movie – a sort of continuous story – tightened up without all the repetitions... Editorially, it felt like a stronger proposition to allow someone to sit there for an hour or 90 minutes or something and watch a whole story. Of course the feedback from the audience was that, no, they actually wanted to watch it in chunks."

The editing on most early BBC Videos (not just *Doctor Who*) was undertaken in-house by resident editor, Margot Eavis. "She came from BBC drama and, thinking of those classic serials like *Pride and Prejudice*, *Our Mutual Friend* and whatever, she did a fantastic job," says Jackson. "She was very good at nipping out unnecessary scenes to get it down to the right running time. She used to do a lot of that, and it was quite a skilled job."

In fact, it would not be until July 1990 that the BBC would release an entirely unedited *Doctor Who* story in its original episodic format.

Although nowhere near as abbreviated as the *Morbius* release, BBC Video's third *Doctor Who* tape – a 90-minute compilation of 1976's *Pyramids of Mars* – was subject to 14 small edits. Notably, a scene involving the death of a poacher was cut from the second episode, at the request of the British Board of Film Classification (BBFC).

A subtitled 1985 edition for the Japanese market was similarly edited and again retitled (*Mars Pyramid*). One territory in which the censorship was less of an issue, however, was Australia – which might be seen as surprising.

Australia had been broadcasting *Doctor Who* since 1964. In November 1985, it also became one of the few places outside the UK (other territories being Norway and Finland) to stock *Doctor Who* on video.

From the 1960s onwards, Australian *Doctor Who* TV transmissions had been heavily censored to remove material deemed 'unsuitable' for younger viewers. Consequently, some Australian video releases included footage that had never been screened in Australia. For instance, 1988's tape of *The Robots of Death* included a previously cut scene from Part Four in which a robot is stabbed in the head. Whereas UK fans were losing scenes from their tapes, Australians were enjoying a good deal of footage they'd never seen before.

As an added incentive, a number of early releases were also issued independently by the Australian distributor, without BBC Video's involvement. This meant that, stories like 1975's *Terror of the Zygons* and 1977's *The Talons of Weng-Chiang* were issued in Australia over a year before the UK (or anywhere else for that matter) in April 1987.

Naturally, these Australian exclusives did little to endear BBC Video to UK fans, who waited for many months for the same tapes to get their UK release.

DOCTOR WHO DISCOVERS THE BRITISH BOARD OF FILM CERTIFICATION

In 1984, the British government passed the Video Recordings Act. From this point on, all commercial video has been subject to a code of 'classification', just as cinema releases are.

Prior to any video release being made commercially available, it has to be submitted to the British Board of Film Classification (BBFC) for an impartial assessment. The BBFC views the proposed content and grants a classification certificate reflecting the title's tone and suitability for certain audiences.

Any video or DVD release coming onto the UK market is assigned one of six age-specific certifications. 'U' or Universal titles are judged suitable for all audiences. 'PG' or Parental Guidance titles advise that, 'parents should consider whether the content may upset younger, or more sensitive children.' '12' certificate releases (a more recent introduction) are considered to be, 'not generally suitable for children under 12'. '15' and '18' certificate products should not be sold to children under the ages of 15 and 18 respectively.

THE CENSORITES

THE BRAIN OF MORBIUS

The 1976 *Doctor Who* story, *The Brain of Morbius* was first submitted to the BBFC on 8 March 1985.

BBC Video submitted a heavily edited 58-minute version of the production. It had been released previously, in 1984. However, the 1984 release had come onto the market prior to the introduction of classification legislation. And so, for this reissue, it was going through the BBFC for the first time.

The BBFC reviewers weren't unanimously complimentary about the story's content. One report described the story as the, 'usual sort of half comprehensible *Dr Who* yarn, in which the good Doctor gets caught by Queen Maroa [sic] and the sisterhood of Kahn [sic]. He then allies with her to thwart the plan of wicked surgeon Solon and his half wit side kick Kondo [sic]. They are planning to find a body for the evil timelord [sic] Morbius, whose talkative brain is intermittently seen floating in a tank of green fluid. At one stage the brain falls on the floor, and is picked up still pulsating, by Solon. At other moments, the headless corpse (which is to form the body for the brain) is revealed in unrealistic glory. These are the only two faintly arresting images in the video, and neither is strong enough to cause concern. So an obvious childrens [sic] favourite on the TV, rightly collects a U as a video.'

The Brain of Morbius was issued with a 'U' certificate a few days later on 11 March 1985. This 'U' was later renewed by the BBFC for a new production run on 26 March 1986, although an Australian release in November 1987 went out as PG.

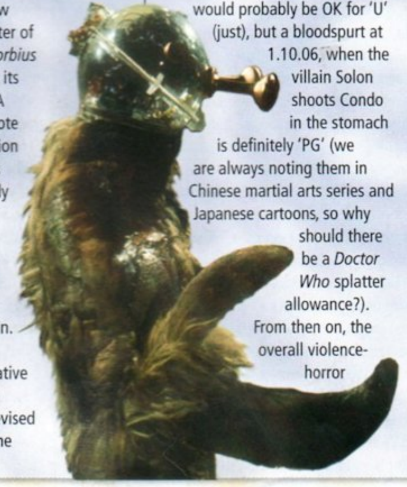
However, the BBFC hadn't quite seen the last of *The Brain of Morbius*. Fan reaction to the heavily edited original release of the story was extremely hostile – with many wishing to see an uncut version. Responding to these criticisms, in late 1989, BBC Video made the decision to release a new 'complete & unedited' *Brain of Morbius* for sale the following year.

On 31 January 1990, BBC Video's Gwen Andrew submitted a new (unedited) master of *The Brain of Morbius* to the BBFC for its consideration. A hand-written note on the submission form read: 'This prog has already been certified. The opening and closing logos for each episode have been put back in. No further fee. Only administrative fee applicable.'

The BBC's revised application came before the BBFC reviewers in April. On 24 April 1990, two reports were drawn up for the tape, following viewings earlier that same day. The first reviewer commented that she would be 'ignoring the back of the reg form, where the BBC have cheekily written in "already certificated U." Not so fast Josephine!'

The reviewer continued: 'This Tom Baker *Dr Who* adventure was originally seen on video in 1985... but in a much shorter version... This version is 40 minutes longer, and this contains a lot of new material... We have treated it, therefore, as a new submission.

'The storyline remains much as outlined by the original team (*ie* confusing), but there's a good deal of extra business involving the villain's sidekick, Condo, a Caliban-like retard with a hook for a hand, who kidnaps the Doc's sidekick, Sarah, dragging her off by the hair at 59.30. This would probably be OK for 'U' (just), but a bloodspurt at 1.10.06, when the villain Solon shoots Condo in the stomach is definitely 'PG' (we are always noting them in Chinese martial arts series and Japanese cartoons, so why should there be a *Doctor Who* splatter allowance?). From then on, the overall violence-horror level seemed to us to stay at 'PG' rather than 'U'... Although much of the violence is undercut by Tom Baker's humour, the visuals mentioned above could well be disturbing for smaller children... I suppose cuts would be possible, but I'm sure they would help the overall sense of menace near the end of the video.'



DOCTOR WHO
starring TOM BAKER in The BRAIN of MORBIUS
By Robin Bland
VHS
The BRAIN of MORBIUS
BBC VIDEO
DOCTOR WHO
The BRAIN of MORBIUS
Starring TOM BAKER

The BBFC's second report on *Morbius* agreed with the first, commenting on 'some unusually strong violence visuals for a 'U' category, which is normally what these series are given... The real category problem is the visuals of violence, paramount among which is the sight of splatter at 1.10.06 where cameras pick up gushing blood from the stomach of a monster in close distance, which is caused by gunshot by his master Dr. Solen [sic].'

The review also picked up on, 'a close-up shot of a knife pressed on the throat of children's favourite hero [Sarah Jane Smith, played by Elisabeth Sladen] on an operating table... Her scream in this sequence and the anguish on her face as depicted clearly increases the overall tone of the horror element in it.' All reviewers concurred that the new 'expanded' VHS release of *The Brain of Morbius* only be allowed with a strict parental guidance label and the tape was cleared for a PG release on 3 May.

Disappointed with the decision, BBC Video appealed against the verdict in the hope of another 'U' certification. With a prospective release date of 2 July looming, the tape was submitted again on 12 June, with an admission from BBC Video of 'minor company re-edits' (by way of explanation for the story's increased duration).

The BBFC did not relent, however, and stood by the PG certification. The board signed off on its final classification on 2 July. A terse hand-written note on the production's final classification approval form observed: 'Company should be reminded that there is *40* minutes extra material here, not just "minor re-edits"!'

In March, **DWM** 134 went so far as to suggest that readers, 'write nice and polite protest letters to BBC Video and request they rethink their policy.'

At this time, the BBC Video that fans would have been writing to would have consisted of a team of no more than half a dozen people, working out of BBC Enterprises' Woodlands building in West London. In charge of *Doctor Who* was Roger Brunskill – a veteran BBC man, who by the mid-1980s was working as Enterprises' Editor of Programme Adaptations. He'd been with BBC Video from the very start.

"Roger was an inspired man," remembers John Ross-Barnard. "He was in charge of producing material. Once we'd selected it, he put the creative flair into editing the programmes and he had huge battles about what you could and couldn't do."

Following Brunskill's retirement in 1987, the range came under the jurisdiction of Penny Mills and later (on a day-to-day level) by former BBC Scotland producer David Jackson, who arrived in 1988.

"I was actually working at the BBC as a librarian, to begin with," recalls Jackson. "Then I was an assistant producer/director up in Scotland for about a year. And when I came back, rather than going back to the library, I was sort of casting around for other things to do and a job was coming up in home video, in BBC Enterprises.

"Penny Mills was my boss. I can't remember what her job was called – I think it was Head of Home Video or something. And I was the sort of senior producer. The *Doctor Who* stuff came under me partly because I'd been a bit of a *Doctor Who* fan.

"My job was really to decide which stories we would issue," explains Jackson, "not to focus too much on any one period or any one Doctor. Tom Baker was always a really popular safe bet, but you wanted to ring the changes. Not too many black-and-whites and not too many Sylvester McCoys – that kind of stuff. Just keep the balance, keep the diet varied."

Recognising that the buy-to-own market was now rapidly outgrowing the rental sector (for which ►

◄ tapes had initially been intended), in 1987, Mills and Jackson decided to issue a *Doctor Who* tape at a more affordable consumer price. It turned out to be a very profitable decision.

A new price of £9.99 was arrived at, starting with the July release of 1974's *Death to the Daleks*, starring Jon Pertwee (although *Revenge of the Cybermen* had been dropped to this more budget-friendly pricing several months earlier in 1986). The release of *Death to the Daleks* was riotously successful – massively out-performing BBC Video's sales projections and enjoying an unprecedented 11-week run in the charts.

In branches of Virgin Megastore, the tape went straight to Number One in the first week, and actually sold out at an Oxford Street branch in just a few hours. A bit of canny promotion helped, with a personal appearance and signing session on 6 August from Jon Pertwee, who was joined by costumed Daleks, Cybermen and Voc Robots on the Oxford Street pavements.

Death to the Daleks would eventually net over 50,000 sales and become the best overall selling tape of the entire range. The £9.99 tag remained on all subsequent titles (excluding double-tape releases) until 1991, when a VAT rise (courtesy of John Major's Conservative government), forced a hike past the £10 mark.

"Doctor Who wasn't one of the best sellers in the sense that some of the big comedy titles would be," says Jackson, "but you could almost predict to within 20 units how many videos you would sell of each one of them. It was a very dependable commercial project really... You knew how many the factories would have to duplicate."

Virgin
STORE

Jon Pertwee and a host of monsters launch the video release of *Death to the Daleks* in 1987.

The *Doctor Who* tapes' upswing in popularity mirrored increased overall profits at BBC Enterprises. The 1988/89 financial year would see its income rise by a record 81%, up to £11.6 million with a turnover increase of 13%. It took the group comfortably past £150 million for the first time in its history. And Enterprises was well on its way toward hitting BBC Director General Michael Checkland's target of £215 million by 1993.

And yet, although sales were strong of the titles BBC Video had so far brought to market, there were rarely more than two or three of those titles hitting the shelves in any given year. The torturously slow months of complex negotiations, rights clearances and royalty calculations that went into the production of each and every tape, meant that BBC Video really was struggling to bring the stories out fast enough to meet demand.

"Because nobody had anticipated it," explains Jackson, "the BBC hadn't contracted for any secondary rights... The original contracts had only ever been for one series of repeats. The idea of secondary uses, like cassette tapes and video and DVD and all that, hadn't even been a pipe dream for anybody. So we often had to go back and clear individual actors for things. Some things were held up for years and years, because all you needed was one key actor to withhold his permission and you couldn't release it. That was the case with the odd *Doctor Who* thing. Sometimes it would be someone who wasn't a main character, but who had such a crucial plot-point or such a crucial line to say that it didn't make sense if you edited them out."

"Every single actor, every single agent, every single writer and every single musician had to be contacted," recalls John Ross-Barnard. "That was the big problem. One person could prevent the whole thing. We used to have long discussions with the artist to try to gently persuade them."

Things didn't really change until 1988, when a new agreement struck between Equity and video companies removed the power of individual cast-members (except in rare instances) to hold up the commercial release of individual programmes.

The new rules came in at the right time too. The BBC's collection of archive *Doctor Who* episodes was about to become more important than ever, as it became unlikely there would be any new stories.

In late 1989, *Doctor Who* was axed.

Not that this was entirely bad news for BBC Video. Even without the regular return of the television series each year, there was a huge back catalogue to exploit, and an eager fanbase ready to consume it. One of the many individuals who found themselves out of work when the BBC failed to renew for a new series of *Doctor Who* for 1990, was the programme's long-serving producer, John Nathan-Turner.

In August 1990, with the programme no longer on the BBC's books, Nathan-Turner was making ready to leave the production office for the last time, when BBC Video got in touch with him regarding a 1989 *Doctor Who* story that he'd produced – *The Curse of Fenric*.

Nathan-Turner recalled for **DWM** in 1997: "I was approached by Penny Mills of BBC Video, who had heard that a lot of *The Curse of Fenric* had been left on the cutting-room floor, and she asked me to re-edit the story for the video market."

The Curse of Fenric had been one of many late 1980s *Doctor Who* stories that had, in their initial edits, overrun their allotted transmission slots. In 1989, Nathan Turner had appealed to BBC1 for longer transmission slots, in order to broadcast *Fenric* in full. However, the request had been denied and so the story had been heavily cut prior to its TV transmission in the autumn of 1989.

The subsequent extended edition that Nathan-Turner produced for BBC Video re-inserted much that had been deleted and brought the production closer to the intentions of original scriptwriter, Ian Briggs.

"I insisted that [*The Curse of Fenric*'s original] director Nick Mallett be involved," recalled Nathan-Turner in 1997. "We did all our preparatory work together, re-inserting as much as possible, adapting the soundtrack and adding the small amount of new music we could afford. We did the edit and agreed to dub the show somewhere off Oxford Street. However, Nick didn't turn up to this session and to this day has never told me why."

This was the first time BBC Video had an opportunity to release a piece of *Doctor Who* that was essentially a brand new exclusive – containing material never before broadcast on television. The release sold comfortably over 20,000 copies and reached Number 6 in the charts.

"BBC Enterprises was pleased with the end result and wanted me for some other projects. I could only commit myself to three months' work – I was due to have an operation – but agreed to join them," Nathan-Turner said in 1997. "Three months turned into two years."

"John would look around for extra footage and because he'd worked on the show for donkey's years, he knew where most of these things were," says David Jackson. "He came to talk to us with a raft of ideas."

The first of these ideas to reach fruition was *The Hartnell Years* – an 88-minute tape that compiled three individual episodes from incomplete stories featuring the show's original lead actor, William Hartnell, along with various other short clips.

The tape was introduced by *Doctor Who*'s then-current lead actor, Sylvester McCoy, who recorded a series of to-camera links for

DOCTOR WHO
THE HARTNELL YEARS
presented by SYLVESTER McCOY
DOCTOR WHO
THE TROUGHTON YEARS
presented by JON PERTWEE
U
A true collector's edition of vintage Doctor Who.
DOCTOR WHO
THE PERTWEE YEARS

the tape on location at the BBC's costume store in North Acton, one cold morning in February 1991.

Nathan-Turner also concurrently produced *The Troughton Years* (released simultaneously with the Hartnell tape), which, as the title suggests, was built around a selection of material starring Patrick Troughton. The linking material for the tape was recorded at the BBC's historic Lime Grove studios in London – where Nathan-Turner had worked on his very first *Doctor Who* episodes in the 1960s. It was the final *Doctor Who* production to use the studios, prior to their demolition (and redevelopment as a housing estate) in 1993.

Post-production was out-sourced to independent post-production house, Ace Editing Ltd, and its principal editor, ex-BBC staffer, Simon Ashcroft. The company was located in studios on Scrubs Lane in London. Still a favoured BBC contractor today, Ace was co-owned by BBC News' Gordon Carr, BBC Radio Four's John Humphrys, Channel 4 legal advisor Jonathan Caplan and also Simon Ashcroft himself.

"John Nathan-Turner was an extraordinary character," recalls Simon Ashcroft. "I got to know him quite well. He came to both of my weddings, bless him. Extraordinary thing; he used to come into the edit with 60 cigarettes under his arm and he'd get through the lot within a single working day. And on top of all that, he'd be topping himself up with gin and tonic."

The Hartnell Years was of particular interest to fans, due to its inclusion of an original untransmitted 1963 *Doctor Who* pilot episode – the first time that an entire *Doctor Who* episode had been released on video without ever – at the time – having been transmitted on television.

The success of *Doctor Who* encouraged BBC Video to investigate other fantasy titles. Tapes of *Doomwatch, Adam Adamant Lives* and *Star Cops* were all released in the Summer of 1991 and Terry Nation's *Survivors* followed in 1992. All these tapes performed reasonably well, but in spite of BBC Video's best hopes, none could match the counter-intuitive popularity of the now three-years 'dead' *Doctor Who*.

The range's continued success seemed baffling to BBC Video. *Doctor Who* simply didn't behave like other programmes. "That's the deeply astonishing thing," reflects David Jackson. "People just never let it go."

In 1992, BBC Video upped the rate of its *Doctor Who* releases to two titles every other month, following CIC Video's twice-monthly releases of *Star Trek: The Next Generation*. Of course, *Star Trek: The Next Generation* was a continuing television series – but *Doctor Who* wasn't. As the BBC wasn't making any more episodes, fans knew that the continued existence of the *Doctor Who* range was reliant on an essentially finite archive of recordings. Once the archives ran dry, there wouldn't be any more. Or would there?

DOCTOR WHO
THE TOM BAKER YEARS
presented by TOM BAKER
PG
A true collector's edition of vintage Doctor Who
BBC
DOUBLE VIDEO PACK
DOCTOR WHO
BBC
THE COLIN BAKER YEARS
presented by COLIN BAKER
U
A True Collector's Edition of Doctor Who

DOCTOR WHO
THE CURSE OF FENRIC

Sylvester McCoy gets back into character to promote the 1991 extended video release of *The Curse of Fenric*.

> **'THE EXTENDED VERSION OF THE CURSE OF FENRIC VIDEO BROUGHT THE PRODUCTION CLOSER TO THE INTENTIONS OF THE WRITER.'**

In October 1991, David J Howe remarked in **DWM** 179 that it was 'a shame… that with *The Krotons* [a 1968 *Doctor Who* story that had just been released on video], we reach the end of the complete stories from the Troughton years.' At that time, the number of complete Patrick Troughton stories held by the BBC archives numbered just five, and all five had been released on video. But just a few weeks later, Howe was to be proven gloriously wrong.

1992 was the year of *The Tomb of the Cybermen*.

A 1967 serial starring Patrick Troughton, Frazer Hines and Deborah Watling, *The Tomb of the Cybermen* was a legendary *Doctor Who* story. One that was spoken about with hushed reverence by those lucky few who'd seen its one and only UK transmission. It was also something nobody ever expected to see again, as the BBC archive's last known copies had been destroyed in 1974. It came as a matter of much rejoicing then, when in December 1991, the serial was rediscovered in a long-forgotten corner of a TV archive in Hong Kong.

"Ah, *The Tomb of the Cybermen*!" recalls David Jackson. "I remember getting a very heated phone call: 'Oh, we've found these cans of film and we can't believe it, but we think it might be *The Tomb of the Cybermen*.' And sure enough it was. That was a real find and we made a bit of a fuss about it, if I remember rightly. We marketed it heavily, to make sure everybody knew it was coming."

The film prints themselves were returned to the BBC on 5 January 1992. Following an official press release on 7 February, and with the excitement over the recovery still extremely high, BBC Enterprises announced that if sales of the story's forthcoming VHS release to exceed 30,000 units, then a special 'missing episodes' office would be set up to co-ordinate a worldwide search for further lost *Doctor Who* recordings.

After only four days on sale, *The Tomb of the Cybermen* tape had already sold around 23,000 copies, putting it at Number One in Gallup's sales chart. Other *Doctor Who* titles in that week's chart included 1971's *The Claws of Axos* at Number 5 and 1984's *The Twin Dilemma* (a Woolworths exclusive) at Number 8, but none could touch *The Tomb of the Cybermen*. The once-lost Troughton classic quickly sold more than BBC Enterprises' target of 30,000 copies, and would go on to become the UK's 11th best-selling *Doctor Who* video release.

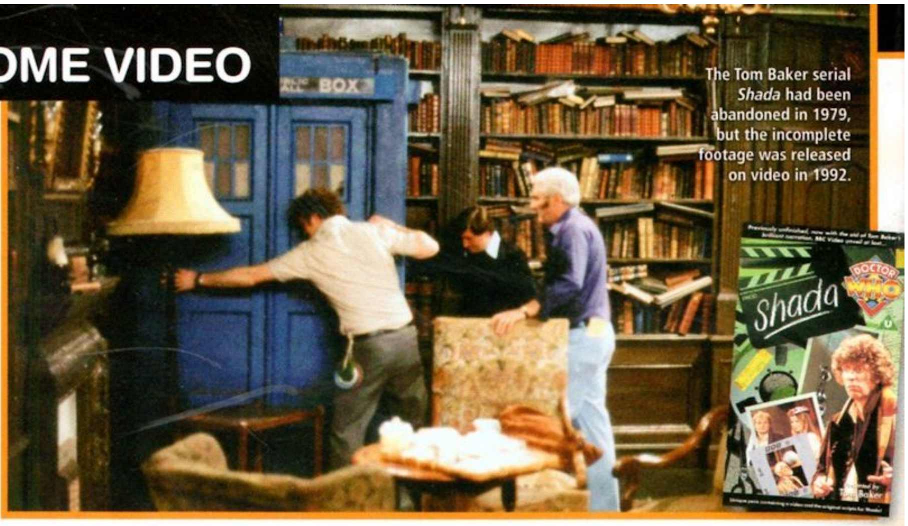
"Those sort of things had only gone out once," says Jackson. "They'd just sort of gone out on a Saturday teatime and that was it… The stories had just become legendary, in the sense that they'd just disappeared. It was a real treat for the fans when something like that turned up."

1992 was a good year for archive *Doctor Who*, with a lot of long-unseen (and, in one case, totally unseen) material making it onto the shelves. The New Year brought with it news of more compilation tapes from John Nathan-Turner. *Daleks – The Early Years, Cybermen – The Early Years* and *The Tom Baker Years* followed on the heels of *The Jon Pertwee Years*.

However, most exciting of all, was confirmation that a video release of the abandoned 1979/80 *Doctor Who* story *Shada* was in the pipeline. There were, by now, a good number of 1970s Tom Baker stories out on tape. However, *Shada* was different. It was the only *Doctor Who* television story to have been partially shot, but never completed or transmitted. In December 1979, recording had been halted by industrial action at BBC's Television Centre. The unfinished footage had remained in the BBC archives, unbroadcast, ever since.

Now, thanks to lobbying from Nathan-Turner – who had been the production unit manager on the original 1979 production – the story was to be completed and released as a VHS tape in 1992. "This will keep me busy for some time," he teased in **DWM** 183.

Production on *The Tom Baker Years* was concluded first, with Tom Baker recording his material for that tape in mid-January, before work then moved ►



The Tom Baker serial *Shada* had been abandoned in 1979, but the incomplete footage was released on video in 1992.

onto *Shada*. The first serious attempts at piecing *Shada* together had been undertaken by a group of fans for a 1983 *Doctor Who* convention. Young fan Kevin Davies had worked on the project. However, the reconstruction had been only a basic edit of the completed material, linked together with computer generated captions.

Soon after, in 1984, Noel (Snowy) Lidiard-White – a former production assistant on *Doctor Who* – had suggested to colleagues at BBC Enterprises that *Shada* could prove a worthwhile video-only project. The idea was taken to Nathan-Turner, who was at that time still producing *Doctor Who* for BBC1. However, when Lidiard-White fell ill, the concept stalled.

Later, in November 1985, Nathan-Turner had considered completing *Shada* again, as a partly updated production, which might have seen Colin Baker play the Doctor in scenes shot on the current TARDIS set, alongside his then co-star Nicola Bryant. Material from the original 1979 production would have made up the bulk of this presentation, with Baker and Bryant linking the footage together. The idea possibly came at the wrong time, however. *Doctor Who* was undergoing a highly publicised and lengthy hiatus between seasons at the time, and there seemed little appetite for a one-off Special. BBC Video's new version was to be a less ambitious and more manageable undertaking.

The BBC Radiophonic Workshop's Dick Mills was hired to complete 'special sounds' that he'd been contracted for back in 1979, and actor David Brierly returned to voice the character of K9, from a sound studio in Soho. Meanwhile, new music came from Keff McCulloch, who had written incidental scores for *Doctor Who* in the late 1980s. The tape would also include all of the completed scenes from the original 1979 shoot.

"John put together a combination of production stills, the bits that had been shot, and recorded some voice-overs and so on," remembers Jackson. "There wasn't really the money to remount it. There probably would be now, because it's such a huge thing, but these were the years when *Doctor Who* was actually off-air and there wasn't a lot of money around to originate stuff."

"That was part of the fun of it," says Simon Ashcroft, who edited the production at Ace Video. "They didn't have great budgets, and our facility was fairly basic, but one of the charms of it was that the technology we had was very much in keeping with the sort of technology that was state-of-the-art back in the day when *Shada* was conceived and put together. So we sort of felt, 'Actually it's rather nice, this, because it's going to look very much like it would have done.'"

Tom Baker shot his new material for the *Shada* tape on 4 February 1992, on location at the British Film Institute's Museum of the Moving Image on London's South Bank (now part of the National Film Theatre).

"John Nathan-Turner didn't have a director," recalls Ashcroft. "It was just him and a talented cameraman, which is how a lot of it is done today." Props from the original 1979 production of *Shada* were used during the day's shoot, including a single surviving monster costume and a K9 prop.

"Sadly," says Ashcroft, "as the editor of the programme, I wasn't involved in any of the filming. I would love to have done that, but at that point in time I was simply the man who got all this material at the end once it had all been done... You'd lead a life like a coal-miner, stuck in these darkened rooms doing nothing but editing... I sat in the edit-suite with John for hours on end inhaling his smoke."

'THANKS TO LOBBYING FROM JOHN NATHAN-TURNER, SHADA WAS FINALLY COMPLETED AND RELEASED AS A VHS TAPE IN 1992.'

As with *The Tomb of the Cybermen* before it, *Shada* was another long-lusted-after release for 1992. However, there were rights complications that – so legend goes – could have scuppered the project.

In this case, the complications centred on *Shada*'s script-writer, Douglas Adams. The way Douglas Adams recalled it: "There was a pile of contracts that I had to sign, all of which had been checked and cleared, and I just went ahead and signed them all. It turned out one of them was for the videotape release of *Shada*, which I never wanted to have happened."

It's a colourful story. Adams had a great many such anecdotes reserved for journalists who interviewed him. Whether or not his *Shada* paperwork story is actually true is difficult to say. Adams had a famously savvy agent and if such a mishap genuinely had occurred, then it was an unusual oversight.

David Jackson certainly recalls none of it. "I don't think it was actually difficult to clear, because I suspect that it was something Douglas Adams was quite happy to see released," he says. "I don't recall any protracted negotiations. Sometimes there were in those days... But with the *Shada* thing, because it had never gone out, I think it was a fairly straightforward negotiation with the agent, just to get the rights to release it."

Shada, which was released with a facsimile of the script, sold almost 20,000 copies in the UK. Both *The Tomb of the Cybermen* and *Shada* were eventually released onto the American market on 10 October. Neither tape had originally been intended for US consumption. However, following a flood of letters, BBC Video and CBS Fox came to an agreement that allowed the tapes' release in North America.

John Nathan-Turner had only one other major BBC Video project that year – an ultimately abandoned release of the 1964 *Doctor Who* story *The Reign of Terror*. In late September 1992, Carole Ann Ford (who had originally starred as Susan in the production) went before the cameras to record some new linking material for the tape, under Nathan-Turner's direction. However, the video was later cancelled and the material went unseen, until *The Reign of Terror* finally got a video release in 2003 (a year after Nathan-Turner's death).

By 1993, the central team within BBC Video's childrens department (still headed by David Jackson and Penny Mills) was larger than it had once been, but was also spread over a wider range of titles, with *Doctor Who* only a small part of the group's commitments. The summer saw the arrival of a new team-member, with the appointment of Julie Adair, working under David Jackson on the story selection and promotion of *Doctor Who*. She arrived just in time for a big marketing push for the show's 30th anniversary.

"I was there for about a year – 1992 to the December of 93," recalls Adair. "I can't remember if I applied for it, or if I just reached out to David. I'd been working in America up to that point and I came back in February/March and came down to London, I think, in the summer.

"David and Penny Mills and I would make the decisions about what titles we would be doing, and then I was in charge of kind of running off the masters onto VHS, putting on trailers *etc* and then doing some trail material myself in terms of promoting it, not that they needed much promotion."

To tie all of its promotion together for the 30th anniversary year, BBC Enterprises sought to unify all of 1993's tape releases under an overall umbrella, celebrating the programme's milestone birthday. The promotions included the production of a special 30th anniversary *Doctor Who* logo that appeared on video sleeves. Graphics company Danson Studios was also commissioned to create a new animated 30th anniversary title-sequence, which would appear at the start of all the tapes issued that year. The 15-second-long montage featured images of all seven principal actors to have played the Doctor, animated over a moving starfield. There was also a 30th anniversary promotional event at the Hammersmith Ark – an otherwise unoccupied (and very large) office building in London – which BBC Video took over for the day.

The 30th anniversary year itself began rather less than auspiciously when an intended 4 January release of the newly restored 1971 story *The Dæmons* had to be cancelled (reportedly due to difficulties clearing the rights). The 1983 story *Terminus* was ►

THE TALONS OF WENG-CHIANG

By far the most difficult journey through BBFC certification was had by the 1977 story, *The Talons of Weng-Chiang*, starring Tom Baker. This story had long been a fan favourite and BBC Video began planning a release in the Autumn of 1985. However, it would take over three years to reach UK retailers.

The BBFC drew up its first assessment on the story on 24 October 1985. Highlighting violence, horror, language and drugs as areas of concern, they finally concluded that the production's depiction of certain 'criminal techniques' to be so explicit that they would not allow a public release.

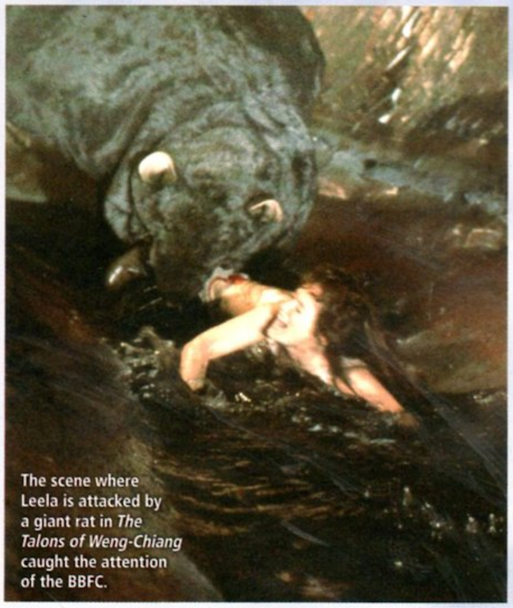
In the BBFC's official synopsis, the following keywords were highlighted as illustrative of the most troubling parts of the production: *'Murder, monster, chainsticks, vampirism, cannabalism, breaking and entering, drugs references.'*

The first reviewer's report went into more detail, explaining, 'The influence behind this feature-length compilation of episodes from *DR. WHO* are numerous: Sexton Blake, Sherlock Holmes, Jack the Ripper, The Phantom of the Opera, H. Rider Haggard, even THE GOOD OLD DAYS. I fully expected to find it suitable for 'U', but by the Board standards it is clearly 'PG' and not even a particularly uncontentious 'PG'.'

The reviewer continued to breakdown the specific scenes that most worried him in an extended four-page report. They included:

'0.10.29 – Close-up of blood running down victim's hand... 1.12.55 – Corpse being fished out of river... 0.19.43 – The Doctor attends a post-mortem... 0.47.00 – The Homonculous [sic] threatens Leela with a knife. She throws her dagger into its neck... Wang-Chiang [sic] threatens Li Hsen with a meat cleaver, before throwing a large lump of red meat to the giant rat (0.50.29)... Leela is caught by giant rat in the sewers – There is a sequence in which it bites her leg and she lies screaming in the water before the Doctor shoots it with a shotgun. (1.06.36) 1.20.52 – A Chinese henchman throws an axe into a policeman's back... 2.04.12 – Leela... is overpowered by Chinese henchmen and Wang-Chiang [sic] holds a knife to her throat while she is being held, before tying and gagging her in the "Distillation Chamber". There is a short sequence of her struggling against her gag and bonds at 2.06 and comparisons with the sequences cut from *Bamboo Dolls House* [*A 1973 Chinese pornographic film set in a women's prison camp, featuring scenes of rape, torture and full-frontal nudity*] are not as fanciful as they may appear.'

Referring his report up to the BBFC's deputy head, the reviewer concluded: '*Dr Who* has aged with its audience (I first watched it when I was six) and to pass this 'U' would be to fall prey to inconsistency and neglect Board standards for those of the BBC. On this contentious note, and remembering the double ear-clap allowed by in a compilation tape of the first episodes of *Blakes 7*... I felt that two cuts were necessary in this tape, to conform with Board policy on imitable techniques.'



The scene where Leela is attacked by a giant rat in *The Talons of Weng-Chiang* caught the attention of the BBFC.

The two sequences that the reviewer suggested be cut from the production (in order to render it suitable for PG audiences) were:

'0.06.42... One of the villains holds out a pair of chainsticks towards the camera in such a way as to make them immediately identifiable – he then attempts to strangle the Doctor with them (presumably as the BBC couldn't find an actor who could use them!)

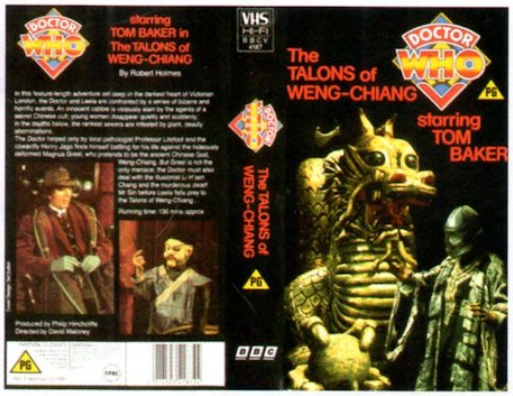
'1.39.47 – The Doctor breaks into Wang-Chiang's [sic] lair by pushing a key out of a lock and catching it on a piece of paper, which he then slides out from under the door... Given that it is executed by a children's hero in this video, it should go.'

A second report concurred with the first and went further, criticising the production for its racism too. The second reviewer commented, 'This is *Dr Who* in an 1880's Ripper rip-off... Archetypal "Charlie Chan" Mr Chiang [sic] is a theatre magician into levitation and mesmerism... After two hours of scary adventures, Dr Who (Tom Baker) and assistant Leela overcome the "evil" Chineses (called "beastly heathens"...) Since Cimino's *Year of the Dragon* has caused hearts to flutter over racism, would it not be advisable to... check this video before a BBFC certificate?'

Her report concluded that, 'despite the above "horrors" at 'PG', this is *Dr Who*, it is the *BBC*, it was *1976*, and we are asking for two cuts. Making it a 15 in 1985 would make the BBFC look silly (as far as "the public" is concerned) and the BBC corridors would echo with much needed ribaldry.'

In a letter sent out the same day (24 October), BBC Video was duly requested to re-submit its tape, following the cutting out of the two offending sequences.

The decision was a disappointment to BBC Video, who had already been sternly criticised by fans for the issuing of an edited *Brain of Morbius* videotape the previous year. It was assumed – probably correctly – that the issuing of another less-than-complete rendering of a much-loved *Doctor Who* story would not go down well. Faced with this problem, BBC Video shelved its plans for *The Talons of Weng-Chiang* altogether.


DOCTOR WHO
starring TOM BAKER in The TALONS of WENG-CHIANG
By Robert Holmes
Produced by Philip Hinchcliffe
Directed by David Maloney
VHS
HI-FI
BBCV
PG
The TALONS of WENG-CHIANG
BBC
The TALONS of WENG-CHIANG
DOCTOR WHO
PG
starring TOM BAKER

"It caused us an awful lot of a hassle," says David Jackson. "We weren't allowed to issue it for a long time, until we were able to find a way of cutting around it. It was one of the things that was quite a crucial bit of the story and while it had been in the original programme and broadcast, it was one of those things... where they simply didn't want it to be shown."

An early report of these problems reached the pages of **DWM**'s *Gallifrey Guardian* in September 1986 (**DWM** 116). However, there remained little that could be done to resolve them and so fans were forced to wait a number of years for any further news on the release.

The stalemate continued into 1988. By this time, the story had already been issued on video in both Australia (with a 'G' rating in April 1987) and America (in February 1988). However, the BBFC still refused to allow the tape its UK release, without cuts being made.

On 19 July 1988, Gwen Andrew, BBC Enterprises' operations manager for home entertainment, wrote a letter to the BBFC stating: 'I am resubmitting the above title for certification. The proposed cuts as stated in... [the BBFC's] letter of 24/10.85 to Roger Brunskill have now been made and I am enclosing a cassette herewith. As the letter states the proposed category with the cuts is 'PG' and I shall advise my artwork department to put this classification on the inlay.'

The letter seemed innocent enough, confirming that BBC Video was abiding by the BBFC ruling. However, in truth, BBC Video had only actually made one cut to the tape (the chainsticks sequence). The second sequence involving the Doctor and the key had not been cut at all.

A few years having gone by, it appears that BBC Video was hoping that the BBFC might either have changed its mind about this second section, or maybe that they might simply have forgotten about it. Either way, the second cut was not made and BBC Video made no mention of it. However, if they'd hoped it might slip through without notice, they were wrong.

After a number of decades working with film companies like Hammer Studios, the BBFC was well used to producers and distributors attempting to pull a fast one and soon contacted BBC Video, querying the absent cut. A few days later a hand-written note was forwarded to the BBFC examiner relaying BBC Video's apologies over their entirely unintended oversight and enquired if the cut after all, 'really is required. This technique is described in Enid Blyton and, in my experience and that of [Gwen Andrew], it hardly ever works.'

The tape was given a third viewing on 26 July and surprisingly, the BBFC finally relented over the second cut. With the chainsticks cut having been made, the senior examiner agreed to let it pass. A final PG certificate was issued to BBC Video on 14 October and the video release could finally go ahead.

The BBC's VHS release of *The Talons of Weng-Chiang* finally reached the shelves of UK stockists in November 1988. Thanks to BBC Video's patience and perhaps less than entirely honest tactics, the release lost only 11 seconds of material to the censor's scissors. In fact, at 134 minutes and 29 seconds, it was the longest-running BBC *Doctor Who* video to date.

Four Doctors gather for 1993's Hammersmith Ark promotional event.

released on that day instead, but caught a number of retailers off-guard, with the unexpected release receiving less promotion as a result.

In fact, despite the greater fanfare, 1993's releases did not generate quite as much excitement as BBC Video had perhaps hoped for the anniversary year. There were actually fewer direct-to-video special projects than there had been in 1992.

A perception that video budgets had maybe been set too high, certainly had an impact on the line-up. From this point on, a budget-ceiling of around £15,000 was put in place for the production of virtually all of the BBC's special tape releases – something that would remain in force well into the DVD era. Although a healthy range of *Doctor Who* titles appeared in 1993, projects with the ambition of *Shada* and the *Years* tapes, were thinner on the ground and, even when they did appear, they were less expensively budgeted.

'DESPITE THE FANFARE, 1993's RELEASES DID NOT GENERATE AS MUCH EXCITEMENT AS HAD BEEN HOPED FOR THE 30TH ANNIVERSARY.'

DOCTOR WHO
30th ANNIVERSARY
1963-93

Such necessary economies were particularly in evidence with BBC Video's flagship release for 1993 – a special extended edition of the 1988 story *Silver Nemesis*, starring Sylvester McCoy. The story had been promoted as *Doctor Who*'s official 25th anniversary adventure in 1988, and following a pitch from Nathan-Turner was being lined up to serve a similar function for BBC Video's 30th anniversary range.

Given no more than half a day to create the extended edition of *Silver Nemesis,* Nathan-Turner re-instated a lot of material that had been cut from the original production for timing reasons. This was based on director Chris Clough's original edits of the material from 1988, made prior to an enforced truncation for BBC1. However, Nathan-Turner had neither time nor money to create an entirely new soundtrack for the tape. So, to cover certain edits in Parts Two and Three, music tracks were instead lifted from elsewhere in the story, along with certain sound effects. Despite Nathan-Turner's best efforts there still remain certain 'bald' sections on the soundtrack, with incidental music faded in and out – seemingly at random – in order to accommodate newly inserted scenes that, had never been fully sound-mixed.

The finished extended edition certainly gave a fuller and truer representation of the writer's original script and made narrative sense of a great deal that had been left unclear in the heavily cut-down transmitted version. Gary Russell wrote in **DWM** 199 that it was, 'nothing short of miraculous.' However, the hurried editing is one of the reasons this edition of *Silver Nemesis* has never been given a DVD release.

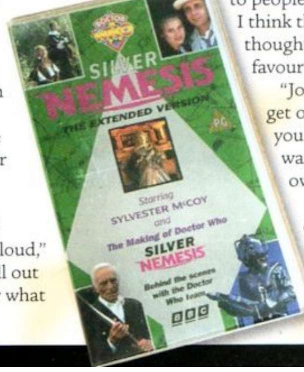
June 1993's video release of the incomplete 1968 serial *The Invasion* was to be the last *Doctor Who* title on which John Nathan-Turner would work for the BBC – and it was one that he had produced towards the end of 1992. In November 1993, Nathan-Turner produced and co-wrote *Dimensions in Time* – a *Doctor Who* charity mini-adventure for BBC1's *Children in Need* – but following this, would never produce any further *Doctor Who* material for the BBC. March 1994 would see the belated release of *The Colin Baker Years* compilation tape, which Nathan-Turner had produced earlier, but that would be it. He had been the show's producer – on and off-air – since 1980, an unbeaten tenure of 13 years.

"I do remember that he left BBC Enterprises under something of a cloud," says Simon Ashcroft. "I think he fell out with them and I don't know why or what was behind it. It started off all very friendly and very pally and BBC Enterprises was very pleased to have John on board. However, I think he was employed by them on contract and for whatever reason, that contract was not renewed. John disappeared, or resigned or walked out, under some kind of cloud – never to come back."

The full details of any dispute between David Jackson and John Nathan-Turner remain a little shadowy.

"David is too nice a guy," says Kevin Davies. "He won't, even all these years later, speak about it. That's him. That's his nature. I don't think anyone will ever get to the bottom of it."

"It wasn't an easy relationship," says video editor Paul Vanezis, who was at that time working on a number of *Doctor Who* restoration projects for BBC Video. "John was the kind of person who would, in the right circumstances, get through a bottle of vodka, or maybe two, a day. And the day he left Enterprises, my understanding is, he left the building screaming and shouting obscenities to people, having basically lost his temper... I think that a lot of people at the time thought, 'Well, he's kind of done us a favour really.'"


SILVER NEMESIS
THE EXTENDED VERSION
Starring SYLVESTER McCOY and
The Making of Doctor Who SILVER NEMESIS
Behind the scenes with the Doctor Who team
BBC

"John could be a difficult person to get on with," agrees Simon Ashcroft. "If you were on the wrong side of him, he was pretty horrible. If he didn't get his own way, he could be quite vitriolic."

Nathan-Turner later became convinced that his departure was thanks to a letter-writing campaign organised by the famously caustic *DWB* (*Dreamwatch Bulletin*) magazine. However, this has since been soundly refuted and disappointing sales figures have instead also been cited.

Although Nathan-Turner's tapes did well during their first weeks on sale, they quickly dropped out of the charts afterwards. The standard releases of televised stories generally sold more copies over a longer period of time.

"He and I kept in touch socially," says Ashcroft. "We'd see each other once every six months or so for drinks and John really just spent his last years putting his feet up and probably smoking and drinking even more, because he had nothing else to do."

Prior to his departure, among the *Doctor Who* projects that Nathan-Turner had been hoping to work on for release in 1993 and 1994 were more compilation tapes, including *The Peter Davison Years* and *The Sylvester McCoy Years.* A special presentation of *The Tenth Planet* – William Hartnell's final *Doctor Who* story from 1966 – had also been tentatively planned for release in August 1993 and a special introduction had been shot, directed by Nathan-Turner. However, following talk of a Woolworths exclusive release around the Autumn of 1993, this tape was also eventually abandoned.

Most elaborate of Nathan-Turner's unrealised proposals was a never-recorded special anniversary tape to mark 30 years of *Doctor Who*, for release in November 1993. It never happened. However, the idea was an obvious and irresistible one and it certainly interested David Jackson. So when, an ambitious young freelance director called Kevin Davies came along in 1993, with a very similar idea, his timing was just right... **DWM**

Next time: DVD killed the video star...

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"I remember being told I could only paint An Unearthly Child and The War Games in black and white."
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BARRY NEWBERY 1927-2015

HISTORIC DESIGNER

Barry Newbery, who died in February, worked on many of the earliest *Doctor Who* serials, designing futuristic worlds as well as recreating history in meticulous detail. **DWM** pays tribute to his incredible body of work.

FEATURE BY **DAVID J HOWE**

Among those who made a significant impact on the creative development of *Doctor Who* was BBC designer Barry Reginald Newbery, who passed away from heart failure on the morning of 25 February 2015, aged 88.

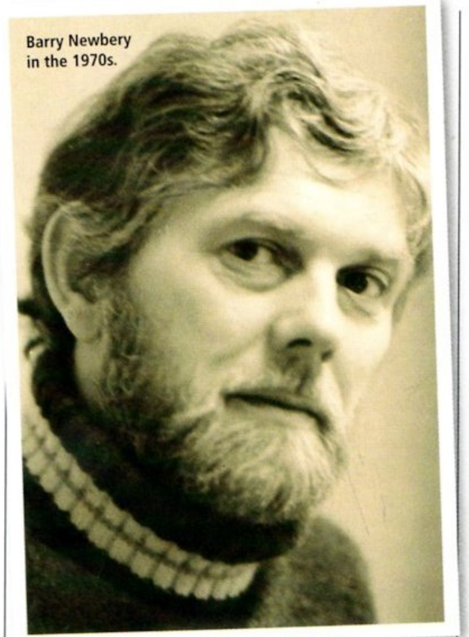
Born on 10 February 1927 in a nursing home in Clapham, London, Barry always had an artistic streak, and as a child was often painting. His father wanted him to follow that as a career, and Barry went to the Borough Polytechnic at about the age of 14 to study commercial art but was very taken with electrical engineering and transferred to study for the relevant qualification. Around 1941, he was evacuated to Exeter, and attended engineering school. Barry started National Service in the RAF on the day the war ended - VJ Day: 14 August 1945 - and was in India when the country gained independence.

When National Service ended, Barry undertook an assessment which indicated that he should go to art school and so in 1947/48 he returned to Borough Polytechnic to study fine art.

Following his graduation, he managed to get a job as a labourer, but from there he went into jewellery display design and then to exhibition design, producing structural drawings and visuals for display stands and also working for the Whitbread chain of pubs.

Around 1954/55, this led to Barry applying to the BBC for a designer job - but he was turned down as the corporation was only looking for trained architects. He persisted, however, and in 1957 the BBC finally contacted him and offered him a position. Barry spent some seven years as a design assistant working on a wide range of shows, including a 26-part serialisation of *The Diary of Samuel Pepys* designed by Fanny Taylor, before moving up to acting-designer on projects such as children's war serial *Last Man Out* (1962), written, produced and directed by Shaun Sutton.

In late 1963, Barry became a fully fledged designer. Early shows handled by Barry included an episode of *Comedy Playhouse* called *On the Knocker* (1963) and *Count of Monte Cristo* (1964), but his biggest challenge came when he was assigned to work on *Doctor Who* for some of its earliest days. The first episode of the show, *An Unearthly Child*, had already been designed by Peter Brachacki, but following the episode's initial recording (now known as the Pilot Episode), Brachacki had to go into hospital - and reportedly didn't want to continue working on *Doctor Who* anyway - and so Barry was brought in to handle the remount of the first episode, and the three remaining episodes of the first serial; *The Cave of Skulls*, *The Forest of Fear* and *The Firemaker*. Following this, he was joined by fellow designer Raymond P Cusick, and the pair were assigned to handle the majority of the design work for the first three years of *Doctor Who*'s life.


Barry Newbery in the 1970s.

As it happened, Cusick tended to be allocated the science-fiction-based episodes, while Barry was given the stories with a historical setting to work on. Thus Barry's work spanned the Pamir Plateau and eleventh-century China for *Marco Polo* (1964), through fifteenth-century Aztec culture in *The Aztecs* (1964), Jaffa in the twelfth century for *The Crusade* (1965) and England of 1066 for *The Time Meddler* (1965). Barry's work on the show was always typified by an incredible sense of detail and history, and the surviving photographs of his designs (many taken by himself, as he was a keen photographer and always had his camera with him) show an impressive use of colour and style, as well as a cleverness and breadth of imagination with their construction.

By way of example of the sort of research needed, Barry explained how he had approached the design work for *Marco Polo*. "I spoke to a friend of mine who worked at the British Museum in the department dealing with oriental antiquities, and he referred me to a book published in 1902 by an archaeologist called Sir Aurel Stein who had done a lot of work in the Gobi Desert. In this book there were photographs of a petrified forest and numerous artefacts that Stein had discovered preserved in the sand - you can see the same process at work in the Sahara today, where the sand covers things over and then gradually gets blown away again. So I had photographs of furniture and architectural details of houses of the period - 1100-1300 - to use as reference for *Marco Polo*, which was set in 1289."

After this run of historical adventures, Barry teamed up with Cusick to handle the epic 12-part adventure *The Daleks' Master Plan* (1965/66) and the fourth episode, *The Traitors*, finally gave Barry an opportunity to design some futuristic sets for the series, including the experimental plant where the Doctor and his friends seek help on their return to Earth.

"I thought we could have moving wallpaper," explained Barry. "The walls were actually sheets of a back-projection material called daylight blue, hung from curved bars around the set. To achieve the desired effect, a changing pattern of abstract shapes was shone onto these from behind. The pattern itself was created by random reflection of coloured lights from a sheet of mirrorlon, stretched over a small frame, which the scene crew would constantly flex. The first disco ever!" Unfortunately, as no copy of this episode is known to exist, Barry's design work cannot be seen today.

Following this, Barry worked on *The Ark* (1966), another science-fiction story, and the first of those that Barry handled on his own. He recalled one particular effect in that story of which he was proud. "This was for the scene in the forest, where the Doctor and his companions look up through the trees and see that it has a metal roof. To help create that impression, I got a very nice bonsai plant and set it up in front of a scaled-down painting of the roof. With a wide angle lens on the camera, the bonsai looked like a full-size tree and the effect was quite convincing."

The Ark was followed by another historical romp, *The Gunfighters* (1966), in which Barry had to recreate the western town of Tombstone in a small BBC studio. As Barry himself said when asked about all the historical work he did for *Doctor Who*: "I think it was just the luck of the draw – and I do feel lucky not to have done the futuristic stories, because I got so much enjoyment from the historical ones! A lot of designers didn't want to work on *Doctor Who*, but to my mind it offered the sort of opportunities you just wouldn't get on many other programmes. I mean, let's face it, how many people in British television have had the chance to design a Western?"

Following *The Gunfighters*, there was a gap of some two years before Barry's next *Doctor Who* assignment, another science-fiction adventure, now starring Patrick Troughton as the Doctor, called *The Dominators* (1968), and during this intervening period he worked on a variety of other series and serials, such as *R3* (1965) and *Mickey Dunne* (1967). There followed more BBC shows like *Softly Softly* (1968/69), *As Good Cooks Go* (1969) and *Doomwatch* (1970), before Barry was back on *Doctor Who* with Jon Pertwee as the Doctor for *Doctor Who and the Silurians* (1970). This story demanded extensive cave sets as well as a futuristic generator room, plus sundry other elements, and as usual, Barry executed them all with aplomb. There were some issues, however, as the BBC's Scenic Services department insisted on using a new fibreglass technique which Barry warned would not work. In the end, he was proved right and ended up having to create a replacement set at the last minute.

Barry continued to work as one of the BBC's senior designers on shows as diverse as *Paul Temple* (1970/71), *The Shadow of the Tower* (1972), *Z Cars* (1971/72), *The Onedin Line* (1974) and *Sykes* (1974) before again coming back to *Doctor Who* for the Tom Baker serial *The Brain of Morbius* (1976) For this, Barry created Morbius' citadel and laboratory, the wastelands of Karn, and the throne room of the Sisterhood, all with his signature attention to detail.

"I decided that the formal structure of Solon's citadel would be unlike traditional Gothic structures in that it would have supports on the inside instead of buttresses on the outside. Hence the radiating pattern of struts – the sloping columns that leant out towards the walls. I intended it to look as if they each had a gigantic steel ball-and-socket joint at their base to allow for movement of the structure."

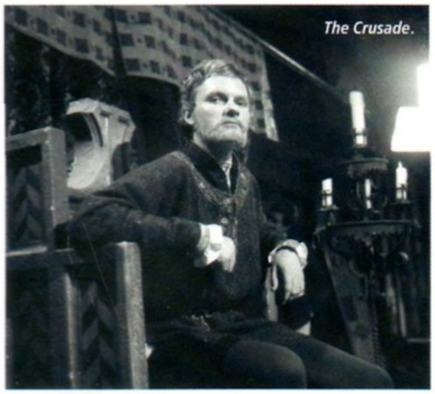
Following this there was work on *When the Boat Comes In* (1976) and an episode of *Dad's Army* (1976) before Barry finally got to design the TARDIS console room for *The Masque of Mandragora* (1976). For this, Barry eschewed the traditional clean and white laboratory-like room, and moved towards a more Victorian feel.

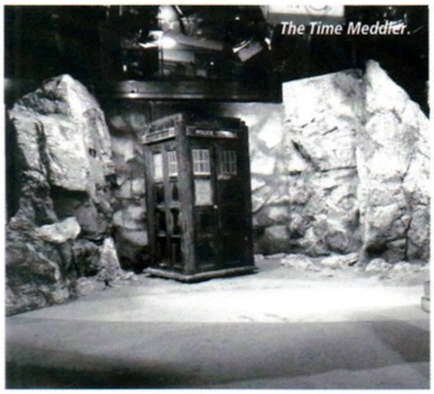
"I decided to go for a Jules Verne look, with wood panelling, brass fittings, bits of stained glass and so on," he explained. "I retained the familiar roundels – this was still part of the TARDIS, after all – but had them arranged in parallel rows, rather than staggered as they had been previously. This meant that I could incorporate doorways and so on without leaving lots of untidy semicircles around the edges.

"The new control console I made something akin to a little Davenport, only six-sided in keeping with the spirit of the original. The control panels were behind little flaps, although only one of them actually had controls fitted for this story as I knew that the others wouldn't be seen. The director, Rodney Bennett, was quite keen to have a central column that rose and fell, again like the original, ►

100,000 BC.

Marco Polo.


The Crusade.


The Time Meddler.

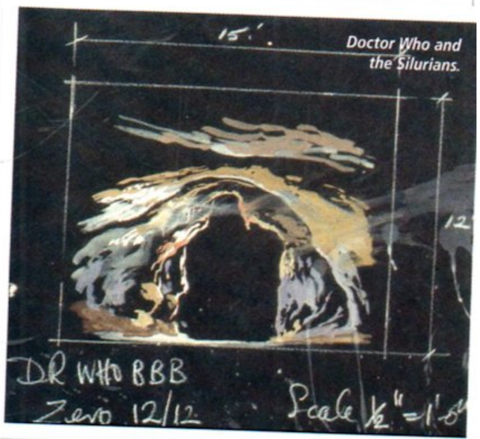
The Daleks' Master Plan.

The Ark.

"I got so much enjoyment from doing the historical *Doctor Who* stories."

BARRY NEWBERY

The Dominators.


Doctor Who and the Silurians.

The Brain of Morbius.

> **"Barry was an outstanding designer. I felt lucky to have him on the show."**
> **PHILIP HINCHCLIFFE** PRODUCER

◄ but Philip [Hinchcliffe, producer] and I thought it best to avoid this. For one thing, it would have been very costly, and for another it would have created unnecessary problems – the central column on the original console was always breaking down!"

Barry also arranged for a new police box exterior to be built for this story. "The original one had undergone quite a lot of repairs and modifications over the years, before it wore out altogether, so for this new one I tried to go back more to what it had looked like when the series first began. The new version was much lighter, too, and so easier to take out on location."

Remembering Barry, *Doctor Who's* producer Philip Hinchcliffe said: "Barry was an outstanding BBC designer and I felt lucky and excited to have him on the show. His work on *The Masque of Mandragora* and *The Brain of Morbius* was the equal of much more expensive BBC historical series of that era. He was able to create the world our stories demanded in rich and imaginative detail – such a vital element in the viewer's experience – yet within our constraints of time and money. I think he enjoyed himself too, which came through positively in his work on screen. A major influence during my time on the programme."

By a curious coincidence, Barry's next *Doctor Who* work also meant that he had to design and build another TARDIS interior. This was for *The Invisible Enemy* (1977).

"The new producer, Graham Williams, wanted to go back to the traditional, white-walled control room," Barry recalled. "The old console was dug out of stock and refurbished by Visual Effects, so I had only to provide the main structure of the set itself. I aimed to make a modified set that was simple to assemble and as flexible as possible. I decided to use slatted columns constructed to go in the corners. The slats were vertical strips of wood, about two inches square, with spaces in between so that the ends of the wall flats just slotted in between them. Depending on which particular slots were used, the walls could be arranged with one another at virtually any angle. They could be moved round the column like the hands of a clock. That's where the flexibility came in."

Another requirement for *The Invisible Enemy* was a number of sets representing the interior of the Doctor's brain. "The main passageways consisted of sheets of gauze draped over a series of large, oval hoops made out of three-quarter-inch square metal tubing," explained Barry. "The hoops were basically free-standing, but I had them connected together with horizontal lengths of the same metal tubing just to separate them. As a finishing touch, I had lots of organic-looking fronds strewn about. For these, I used anything that I could lay my hands on: ropes, plastic tubes, vines, banana leaves and lots of other foliage hired in from a firm called Greenery. Anything to help create an organic feel! The gauze had a certain amount of painting done on it, but most of the wonderful colour effects that were seen on screen were achieved with lighting."

After *The Invisible Enemy*, Barry was not to return to *Doctor Who* until 1983, but in the intervening years, he handled episodes of *A Question of Guilt* (1980) and *Play for Today* (*Dear Brutus* (1981) and *Bavarian Night* (1981) as well as three important serials for the BBC: *The Lost Boys* (1978), *Prince Regent* (1979) and *The Citadel* (1983). *The Lost Boys* was produced by Louis Marks, who asked for Barry to be assigned to it as he was so pleased with the work he'd done on *The Masque of Mandragora*, which he had written. The shows were very successful and in 1979 Barry won a Royal Television Society Award for his design work on *The Lost Boys* and in 1980 he received a BAFTA nomination, along with Barrie Dobbins, for their design work on *Prince Regent*.

Barry's final work for *Doctor Who* was the Fifth Doctor story *The Awakening* (1984), which was also his final work as a designer for the BBC at the end of 1983. This drew on his skills, as while the show was set in the present day, it had a theme of a war game between Cavaliers and Roundheads being enacted in and around a church in a sleepy English village, all being stirred by a malign alien influence...

"For the scenes outside the church, I had to provide a little lichgate – which is probably the most well-remembered aspect of *The Awakening* due to the famous outtake where it was demolished by a horse and cart!" Barry remembered. "I also had to supply a large gravestone for the cemetery and one or two other bits and pieces, such as the village maypole. Apart from that, my main concern [on location] was to see the exteriors of the buildings for which I would have to create interiors in the studio. There were some scenes involving a barn, for instance, for which I knew I was going to have to match studio interior to location exterior so that viewers would believe the scenes were shot continuously on location."

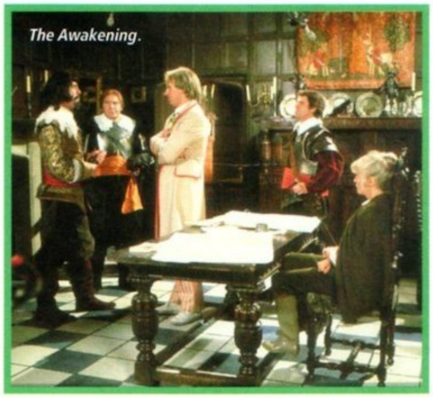
Having worked with five Doctors across 21 years of *Doctor Who*, Barry was sad to leave the job which had brought so much pleasure to him and others, but he was becoming frustrated with the direction that the BBC was heading.

"During the 1960s and 70s, it had been a marvellous organisation for designers," he explained. "Although we hadn't been able to choose which shows we did, we'd had almost absolute control over our work and over how things looked on screen. By the early 80s, however, things had started to change. It had started to become like the commercial world. The designers have to be interviewed by the directors and producers for their ideas on a programme, and can be rejected if they're considered unsuitable. Admittedly it works both ways: designers can turn jobs down if they don't want to do them. But the point is that they now have to compete with each other, to sell themselves. Selling yourself is no proof of artistic ability.

"In my day, the head of design relied on reports from his senior designers so that people were given work according to their recognised abilities. Designers were encouraged to do their own thing. They could develop without having to sell themselves in this way. And people who would never have survived in a commercial environment turned out the most marvellous work. To be honest, I'm very glad I left when I did."

In his personal life, Barry met his wife, Zena, when they both attended a youth club in Battersea in the early 1950s. She was a nurse and trained at Middlesex Hospital. Barry was at Borough Polytechnic doing fine arts after finishing National Service, and lived in a house in the next street from Zena. When they married, they moved into Zena's house together, and lived there for the rest of their lives. Zena passed away on 14 January 2015, just six weeks before Barry's death. Barry and Zena have two daughters, Joanna (a retired BBC production executive) and Rachel (a semi-retired teacher with responsibility for special needs children), six grandchildren (Charlie, Ella, Joseph, Patrick, Olivia and Caitlin), and four great-grandchildren, with another on the way.

Barry was always willing to talk about his work, and first made contact with organised fandom back in the mid-1970s. This was with *Doctor Who* fans Jan Vincent-Rudzki and Stephen Payne, who were, at the time, running the fledgling *Doctor Who* Appreciation Society.



The Awakening.

"Stephen and I first met Barry in May 1976," remembers Jan. "As it turned out, he was working on *The Masque of Mandragora* and was more than happy to talk in depth about his redesign of the TARDIS control room as well as his work on the original control room. It was always a pleasure to talk to him and over the years our occasional encounters have left fond memories."

In later years he contributed many of his personal photographs to a wide variety of publications, and helped with commentary tracks, interviews and photographic material on several of the DVD releases of the stories he worked on. Reeltime Pictures released a special interview video with him in 1999 (released on DVD in 2004).

Among the many people who got to know Barry was writer/researcher Stephen James Walker: "When David Howe, Mark Stammers and I started our *Doctor Who* fanzine *The Frame* back in the late 1980s, we were keen to highlight the often under-appreciated design aspects of the show, so Barry was an obvious person for us to arrange to interview," remembers Stephen, and, indeed those interviews are from where all of Barry's quotes in this article are sourced. "What was initially planned as just a one-off session quickly turned into a whole series of visits to his home in Clapham, as we invariably found ourselves becoming engrossed in conversation. Barry and his wife Zena were incredibly welcoming and hospitable, and although always modest about his achievements, Barry was very happy and enthusiastic to discuss his work on *Doctor Who*, and his life and career more generally. During those visits, we established a very friendly relationship, and we stayed in touch afterwards. Barry and I even exchanged Christmas cards every year!

"David effectively became Barry's agent, dealing on his behalf with all the many requests to use his photos in magazines and other media, and in 2013, through our company Telos Publishing, we issued *The Barry Newbery Signature Collection*, a heavily-illustrated book paying tribute to Barry's *Doctor Who* work." Barry was delighted with the result, and passed on copies to all his family and friends.

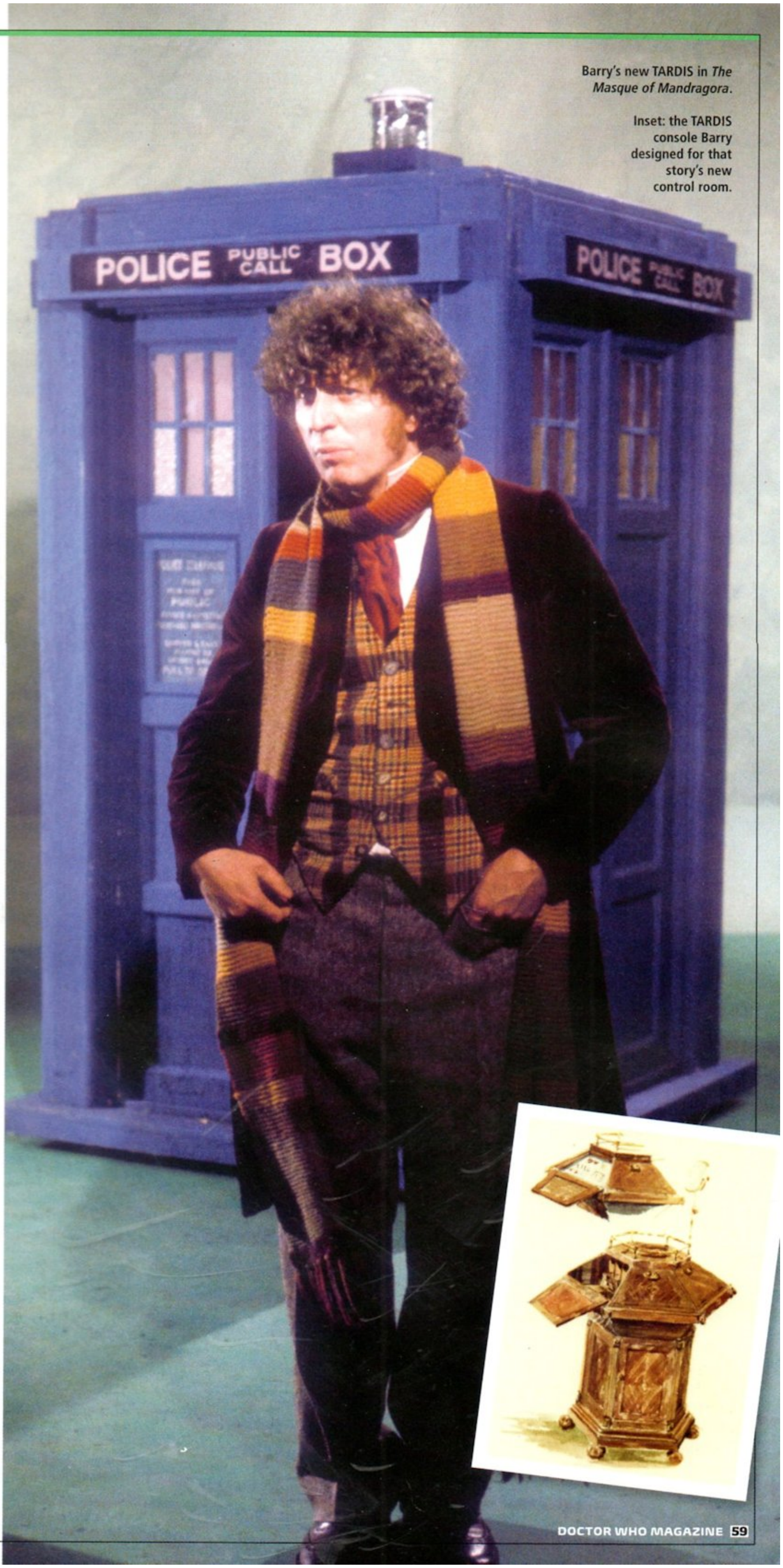
Barry was intending to visit the BBC's 50th anniversary *Doctor Who* celebrations in London in November 2013, but suffered a fall at home and broke his leg which meant he was unable to attend. He enjoyed playing solitaire, and of course visiting with his family, even though his mobility was restricted. He died peacefully while asleep on the morning of 25 February 2015.

With a lifetime of contributing to the look and feel of many acclaimed BBC productions under his belt, when asked of which he was most proud, Barry would always cite the BBC's August 1982 production of Richard Brinsley Sheridan's *The Critic* in the *Play of the Month* strand. Directed by Don Taylor and produced by Louis Marks, it starred John Gielgud, Hywel Bennett, Nigel Hawthorne and Rosemary Leach.

"It was a very costly, high-quality production, and a very challenging one for me, as amongst other things I had to recreate the Drury Lane Theatre as it had looked in 1784," he recalled. "Unfortunately, it was given only one transmission, on a hot Monday evening in August, so hardly anybody saw it!"

Although Barry Newbery is no longer with us, much of his extensive work for BBC television lives on, and his incredible designs, skill and imagination helped to shape the visual look of the early years of *Doctor Who*, making it memorable viewing, and touching the heart's and minds of a generation. **DWM**

If you would like to make a donation to the charity that Barry's family has nominated, please write to: St Michael's Day Centre, Cobham Close, Battersea, SW11 6SP



Barry's new TARDIS in *The Masque of Mandragora*.

Inset: the TARDIS console Barry designed for that story's new control room.

ALL-NEW ADVENTURES

The children's magazine *Doctor Who Adventures* has been relaunched by Panini UK as a sister title to **DWM**. Here's why you should check it out...

FEATURE BY **TOM SPILSBURY**

Doctor Who has an impressive history of producing magazines and comic strips for younger fans. Back in 1964, just one year after the launch of the TV show, the very first *Doctor Who* strip appeared in the pages of *TV Comic*. With two pages of adventure per week, the strip followed the exploits of Dr Who and his grandchildren John and Gillian, and was aimed at a rather more juvenile audience than many viewers of the television series itself. The *Doctor Who* comic strip continued to enthrall young fans throughout the rest of the 1960s, before switching to the pages of *Countdown* and *TV Action* in the 1970s, and then returning to *TV Comic* for new exploits with the Fourth Doctor in the latter part of the 70s.

However, it wasn't until 1979 that the Doctor was finally given the honour of his own regular magazine. *Doctor Who Weekly* launched in October of that year, with comic strip adventures supplemented by Fact Files, competitions, quizzes and features on the history of the TV show, which were eagerly devoured by young fans, keen to learn more about the Doctor's adventures.

6 FREE GIFTS! WHO STATIONERY SET
DOCTOR WHO
ADVENTURES
Meet the NEW monsters!
INVASION EARTH!
PLUS!

Of course, as many of you reading will know, *Doctor Who Weekly* transformed into a monthly magazine in 1980, and eventually changed its name to **Doctor Who Magazine** – the very title you're holding now. However, with the TV series going off the air in the 1990s, the magazine had gradually become more adult in tone, and **DWM** hasn't really been thought of as a 'children's title' since its very earliest days.

CROWDED UNIVERSE
20

STRAX'S GUIDE TO THE GALAXY

Pay attention, human scum, while I take you to faraway worlds and show you sights that will have you quaking with fear and bellowing with delight as we visit the best and worst places in the galaxy!

SKARO

To enjoy war games in the Petrified Forest, to sail your battle fleet in the Ocean of Ooze, to experience the delights of the Radiation Range, these are just some of the delights that Skaro, home planet of the Daleks has to offer. A must-visit destination for any battle loving warrior, the atmosphere on Skaro is highly polluted by radiation, and the surface, devastated by war. Also known as DS Gamma Z Alpha, Skaro is a fascinating destination.

THE ASYLUM

This planet sized asylum for insane Daleks should be avoided by all except the most reckless of tourists. The air on the surface may seem breathable but it is filled with tiny robots which will transform visitors into Dalek puppets. The Asylum is home to millions of traumatised and insane Daleks and even the bravest of normal Daleks are said to be terrified of the place. I am a Sontaran, of course, and nothing terrifies me.

So when *Doctor Who* returned to television in 2005, there was a gap in the market. *Doctor Who Adventures* filled it admirably, launching as an in-house title from BBC Magazines in April 2006, and offering young readers a good dose of comic strip, puzzles, posters and a free gift every issue.

At its height, *Doctor Who Adventures* has managed to sell more than 200,000 copies per issue – a staggering amount for a children's title. The magazine moved to publisher Immediate Media with the sale of the BBC's magazine division in 2011, and under the editorship of Moray Laing and Natalie Barnes, *DWA* notched up an extremely impressive 363 editions over a period of nine years.

The *DWA* team – Jason Quinn and Caroline Dunk – hard at work! Below: some new regular features. Right: The cover for Issue 2. Far right: make your own Ood piñata!

COMMAND CENTRE

ALERT · ALERT · ALERT · ALERT · ALERT · ALERT · ALERT

UNIVERSE GOES DARK

Alarming reports just in from the far reaches of the universe in the Tanzarr quadrant. Our sensors are picking up the absence of known planetary bodies, stars and asteroids, which seem to be vanishing at an alarming rate. It is not sure if this is related to the appearance of a large cloud-like mist in the region. Earth and all known planets are facing a grave threat and should be placed on alert until we can halt or disperse the mist.

FULL REPORT ON PAGE 5

WARNING!

AVOID THE ANTIBODIES

Beware, there are 5 Dalek antibodies patrolling the pages of this magazine. If you spot them do not approach but back away carefully. Can you find them all before they find you?

MYSTERY ALIEN CODE

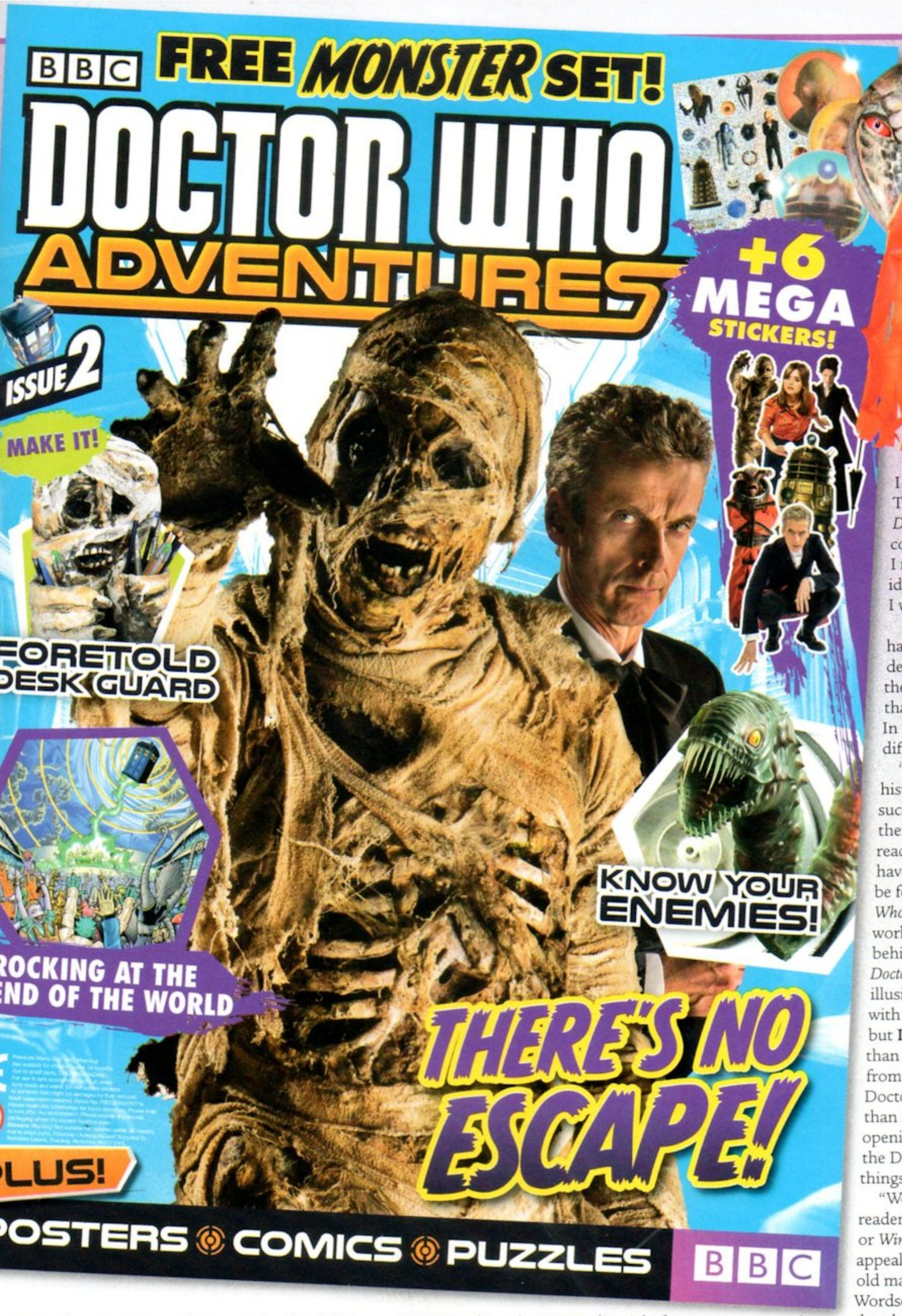
ALIEN FRAGMENT

CODE 1

Now, *Doctor Who Adventures* has been given a new lease of life. Earlier this year, Panini UK – the company that produces **DWM** – secured the licence to publish *Doctor Who Adventures*, which has now relaunched with a brand new Issue 1, edited by Jason Quinn.

"I learned to read with comics," says Jason, who has a proud background in publishing. "We had all these old annuals of *The Broons* and *Oor Wullie*, so I learned to read with a Scottish accent even though I was growing up in Leeds. Actually, my working in publishing didn't happen until much later in life.

> "We're hoping to appeal to older readers too – in the same way that *Harry Potter* or *Doctor Who* on TV appeals to people of all ages."



I trained as an actor... well, I say trained, I didn't really train that hard because I got kicked out of drama school! I got into publishing in the early 1990s when I joined Marvel UK as an assistant editor. I was thrilled, thinking I'd be working on my childhood heroes such as *Spider-Man etc.* But the first titles I worked on were *Care Bears* and *Barbie*. Then Marvel UK became Panini UK in 1996, and I stayed on as Chief Sub. I even got to write an editorial for one issue of **DWM** in 1998! Then in 2000, I left Panini to go and work for a kids' TV production company out at Pinewood Studios, before heading off to India a couple of years ago, where I headed the creative team at Campfire Graphic Novels putting out comic books based on the likes of Gandhi, Steve Jobs, the Mahabharata and football."

In his sole **DWM** editorial of issue 264, Jason warned of the dangers of exposing your young offspring to *The Monster of Peladon* at 3am. So he certainly knows his Azaxyr from his Azal.

"I've been watching *Doctor Who* all my life," he confirms. "I think the earliest I remember was the Yeti, and I also remember the Cybermats. I've enjoyed all the eras of the programme, but if I want a bit of feel good nostalgia I'll always go for the Jon Pertwee/Roger Delgado era with the Dæmons and the Sea Devils *etc.* That's not to say that I prefer those episodes, but they're the ones with an emotional connection. But I can happily settle down with any era. Just the other day, me and my kids (I say kids – they're 18 and 20-something) were pretending to be the Seventh Doctor, Ace and that guy from *Silver Nemesis* as we got lost in the countryside around Tunbridge Wells."

Jason got the call to return to the UK with an offer to rejoin Panini last summer.

"I was living out in India," he recalls, "sweltering my way through the Indian summer, when Alan O'Keefe [Panini's Managing Editor] dropped me a line to ask if I would be interested in coming back. I'd always really enjoyed working at Panini and my family loved Tunbridge Wells, so thinking that another summer in Delhi would kill me, I looked on the offer as a lifeline! Then when I got back to the UK and *Doctor Who Adventures* came up in the conversation, I actually did a little jig. I must have looked ridiculous, but the idea of working on *DWA* really appealed. I was thrilled."

Although *Doctor Who Adventures* has had several refreshes and shake-ups to its design and editorial content in the past, the decision to revert to Issue 1 suggests that this will be its biggest relaunch yet. In what ways will the new-look magazine differ from its predecessor?

"Well, *Doctor Who Adventures* has a great history and of course it has been massively successful," says Jason. "It's great that there is a magazine out there for younger readers, but this incarnation of *DWA* will have a slightly different stamp to it. We will be focussing more on the fiction of *Doctor Who*, immersing ourselves in the Doctor's world, or worlds. So we won't be taking behind-the-scenes looks at the making of *Doctor Who*, because we want to preserve the illusion of reality. Not that I have problem with behind-the-scenes stuff – I love it! – but **DWM** already covers that a lot better than we could. We will have news features from time to time, but they will about the Doctor or the companion or whoever, rather than about the actors. So if Peter Capaldi is opening a new exhibition, we'll report it as the Doctor opening a new exhibition... little things like that.

"We are also hoping to appeal to older readers too, in the same way that *Harry Potter* or *Winnie the Pooh* or *Doctor Who* on the TV appeals to people of all ages. Okay, a 44-year-old may not take great delight in a Sontaran Wordsearch, but it will still take him more than half a minute to crack it, and he or she should still find plenty of other things in the mag to enjoy."

Jason has written the comic strip for the first few issues of *Doctor Who Adventures*, and with nine pages of strip per issue (up from just four in the magazine's previous incarnation), it's clear that the magazine will be living up to its title, with a greater emphasis on new adventures for the Doctor and Clara...

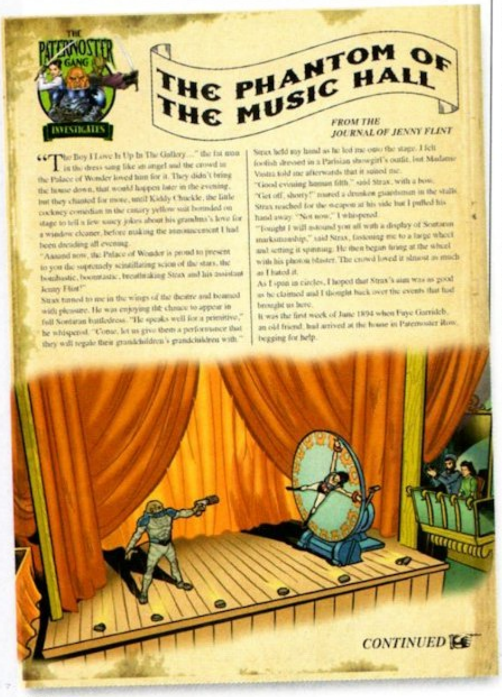
"I'm hoping readers will find the strip has its own identity that makes it quite different from the strip in **DWM**," Jason considers. "I think of the strip in **DWM** as being like a full-blown multi-part *Doctor Who* story, whereas the ones in *Doctor Who Adventures* are more like the mini adventures we get a glimpse of occasionally in the teasers. For me, the ►

strip is a huge part of **DWM** – I love it, but it isn't necessarily the main backbone of the magazine. In *DWA*, the stories will be forming the spine of the whole issue, I hope. Readers will be picking up *DWA* for new adventures with their favourite Time Lord."

There are also some new names on artistic duties: Russ Leach is working on the pencils and inks [see box-out, right], with John Burns providing colours for the strip.

"I worked with Russ a few years ago on a book called *The Chronic Argonauts*, which was based on HG Wells' first time-traveller story, and I loved his work and really enjoyed working with him," says Jason. "I think his style really captures a mix of the future and old Victorian England at the same time. Also, I knew he was a huge fan of *Doctor Who* and I didn't want anyone on the magazine who viewed it as 'just another book'. I wanted us all to be really excited about what we were doing, because I believe that comes across in the pages. As for John Burns, well, I've always been a massive fan of his colouring. During my first stint at Marvel UK/Panini, John coloured all our covers, and I couldn't wait to see what he would do with a piece of artwork. He proves that a great colourist can really add a personal stamp to a page. For me, John is the king of colour, and always will be, so I felt hugely privileged when he said yes to working on this. At the same time he too is a fan of the show, and he's having a ball with the strip and illustrations for the text stories."

"We really want to give the readers plenty to *read* in *DWA*..."



THE PHANTOM OF THE MUSIC HALL

FROM THE JOURNAL OF JENNY FLINT

"The Boy I Love Is Up In The Gallery…" the fat man in the dress sang like an angel and the crowd in the Palace of Wonder loved him for it. They didn't bring the house down, that would happen later in the evening, but they chanted for more, until Kiddy Chuckle, the little cockney comedian in the canary yellow suit bounded on stage to tell a few saucy jokes about his grandma's love for a window cleaner, before making the announcement I had been dreading all evening.

"Aaaand now, the Palace of Wonder is proud to present to you the supremely scintillating scion of the stars, the bombastic, boomtastic, breathtaking Strax and his assistant Jenny Flint!"

Strax turned to me in the wings of the theatre and beamed with pleasure. He was enjoying the chance to appear in full Sontaran battledress. "He speaks well for a primitive," he whispered. "Come, let us give them a performance that they will regale their grandchildren's grandchildren with."

Strax held my hand as he led me onto the stage. I felt foolish dressed in a Parisian showgirl's outfit, but Madame Vastra told me afterwards that it suited me.

"Good evening human filth," said Strax, with a bow.

"Get off, shorty!" roared a drunken guardsman in the stalls. Strax reached for the weapon at his side but I pulled his hand away. "Not now," I whispered.

"Tonight I will astound you all with a display of Sontaran marksmanship," said Strax, fastening me to a large wheel and setting it spinning. He then began firing at the wheel with his photon blaster. The crowd loved it almost as much as I hated it.

As I spun in circles, I hoped that Strax's aim was as good as he claimed and I thought back over the events that had brought us here.

It was the first week of June 1894 when Faye Garrideb, an old friend, had arrived at the house in Paternoster Row begging for help.

CONTINUED ☛

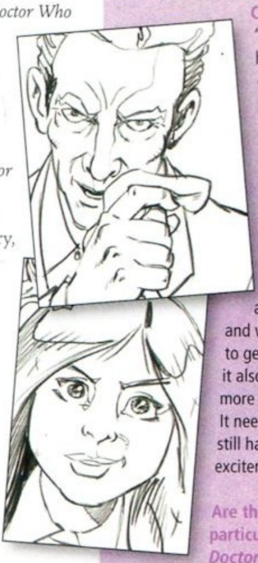
Text stories? Yes, as well as the regular comic strip section, the new version of *Doctor Who Adventures* will also include a regular text story strand, in addition to some new recurring features such as *The Doctor's World of Science* and *Strax's Guide to the Galaxy*.

"We really want to give the readers plenty to *read* in *DWA*," Jason nods. "We want it to be something they can keep dipping into and not finish in five minutes. A text story gives us that extra hit of *Doctor Who*-related fiction, although in these stories we will be looking at the Paternoster Gang for the time being, because they're such great characters. Of course, you can also expect the Doctor and Clara to pop up from time to time in these stories too. The main thinking with this, and other features such as *The Doctor's World of Science*, is not so much about ageing the magazine up – although we are doing that a little – but in a way we are making the publication very much *about* the Doctor. I've always felt that *Doctor Who* fans are different from fans of most other shows. Speaking as a fan, I like to think that most of us are pretty intelligent. We're into the whole universe of wonder and all the possibilities that *Doctor Who* offers us. The *World of Science* pages won't be in every issue, but will come in now and again with simple little science experiments that anyone and everyone will be able to do, just to see how it works out.

"It's education in the fun sense of the word," he continues, "which is what all the best education is. Learning stuff is great, no matter how old you are – so long as it comes across as fun and interesting and not like drudgery. The original idea behind *Doctor Who* was to inform and educate the audience while giving them a great adventure, and I hope we've stayed true to that in some ways."

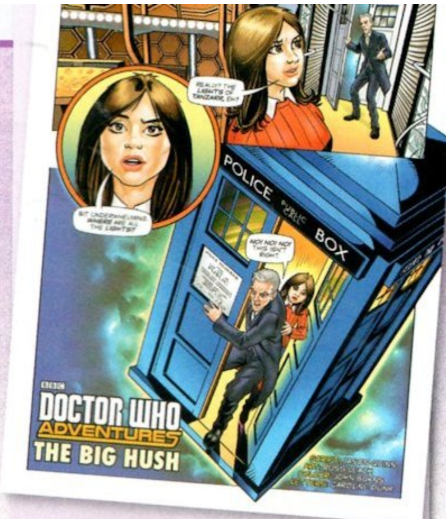
With issue 1 of *Doctor Who Adventures* in shops now, and issue 2 almost ready to print, what can readers expect in the future?

"Well the answer lies in the very nature of *Doctor Who* itself," Jason smiles. "I mean there are other great TV shows out there... but what sets *Doctor Who* apart from, say, *Star Trek* (which I love by the way, but not anywhere near as much as *Doctor Who*) is the fact that anything and everything is possible. It's the same with *DWA*. We can do anything. We can expect all kinds of features and stories and anything else imaginable in the future. *Doctor Who* is so much more than sci-fi – it's got everything. So, with *Doctor Who Adventures* we can look at science, we can look at history, we can look at art and craft, we can show you how to build your own time machine (it may not work on the first go, but hey, it's the journey that's the fun part), or we can show you how the Big Bang actually happened. I'm not saying we will show you those things specifically – but we *might*, and wouldn't it be rotten if you missed it? What I'm saying is the beauty of magazines is that we can do anything, so if you like *Doctor Who*, then you're going to love it no matter how old you are. If you hate page 19, then you're going to love page 22.



"In short, coming up, we'll be looking at all things *Doctor Who*, but we'll also be conducting some weird and wonderful experiments and making some pretty cool stuff, as well as treating you to a regular helping of adventure..." **DWM**

Issue 1 of *Doctor Who Adventures* is in shops now, priced £3.99, including a free 3D glasses set, notepad and stickers. Issue 2 is on sale from 21 May.



REALLY? THE LIGHTS OF TANZARR, EH?
BIT UNDERWHELMING. WHERE ARE ALL THE LIGHTS?!
NO! NO! NO! THIS ISN'T RIGHT.
POLICE PUBLIC CALL BOX
BBC
DOCTOR WHO ADVENTURES
THE BIG HUSH

DRAWING THE DOCTOR

Russ Leach is the artist tasked with drawing new adventures for the Twelfth Doctor and Clara...

Hi Russ! Is there a particular 'style' you adopt as an artist when drawing comics for young children? Or do you not particularly consider the audience when you're drawing?

"Yes... but I would prefer to say it's more of a modification of my central style for a generally younger audience. I would like to think what I'm doing for *DWA* is more of an all ages thing rather than a 'children's style'. I'm hoping that fans of all ages can enjoy what I'm doing and see the characterisation I'm trying to inject."

How hard is it to capture the likeness of Peter Capaldi and Jenna Coleman?

"Capturing likenesses is always hard. You want to catch movement, character and the physical likeness in the sequential art which, I think, is much harder than a straightforward portrait. I'm a huge fan of the work going on at present in *Doctor Who* comics – especially that of **DWM** artist Mike Collins. *DWA*'s brief from Jason was to be somewhere in between what had come before (a simpler style, although still a high bar to reach), and what **DWM** was doing. It's a big ask to get any where near Mike's work! But it also had to have a look of its own, and, more importantly, a character of its own! It needed to be light and friendly, but still have the character of the actors and excitement of the series."

Are there any challenges you're particularly looking forward to with *Doctor Who Adventures*?

"First would be to keep up the energy we are putting in – that's a challenge in itself! – but we love the show, so I don't think we'll have too much trouble there. After that, I suppose it's more of a wish list than a challenge list. I would love to draw some classic enemies in the strip. It's an absolute treat drawing the Doctor – but being able to have a crack at some of the TV series' bad guys as well would be heaven!"

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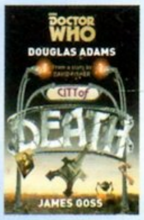

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THE FACT OF FICTION

The Highlanders

The Doctor becomes embroiled in the aftermath of one of the bloodiest battles in British history – and gets to wear a variety of exciting hats!

FEATURE BY **ALAN BARNES**

"I'd like to see a butterfly fit into a chrysalis case after it's spread its wings," the 'renewed' Doctor told companions Ben and Polly in *The Power of the Daleks* (1966), by way of explaining his irreversible change of physical form. *The Highlanders*, the Second Doctor's second adventure, suggests that he's still not quite mature, happier adopting other people's identities – a German Doctor's, a scullery maid's... anyone's, in fact, but his own.

All that larking about tends to overshadow *The Highlanders'* own story. Set in a moment of history every bit as grim as *The Massacre of St Bartholomew's Eve* (1966), it's tempting to use the divide between the Protestant George II and his Roman Catholic rival 'Bonnie Prince Charlie' to observe that the first and last *Doctor Who* stories to begin in 1966 both took sectarian persecution for their theme. But we don't need to look very hard at *The Highlanders* to find horror enough already; certainly, the reality of the Duke of Cumberland's bloody reprisals against the rebel Jacobites in 1746 makes for an uncomfortable fit with elements of farce.

"One change we have decided on," then-producer Innes Lloyd told *The Stage and Television Today* in May 1967, "is to drop the historical stories because we found they weren't very popular." Featuring no science-fiction elements save for the presence of the TARDIS travellers themselves, *The Highlanders* indeed proved to be the last of the 'true' historicals, the slight two-parter *Black Orchid* (1982) excepted. Perhaps, though, *The Highlanders* suggests that relative popularity wasn't the only issue – and that the irrepressible new Doctor simply couldn't be contained in history's cage. Time to spread those wings, indeed.

Episode 1

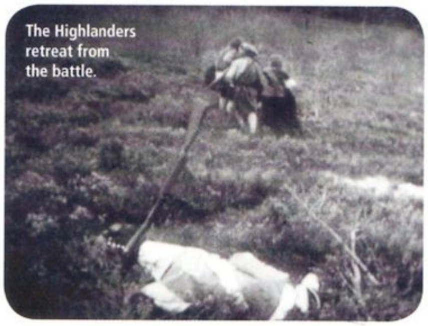
FIRST BROADCAST: 17 DECEMBER 1966

Highlanders Alexander (William Dysart) and Jamie (Frazer Hines) shoulder their injured Laird (Donald Bisset) across Moorlands, away from a distant battle; Kirsty (Hannah Gordon) tends the Laird's wounds on the trot. Suddenly, two Redcoats appear – one with a bayonet, the other a musket. Alexander cuts down the first with his claymore; then the musketeer's shot misses, and he takes fright at the Highlander's war cry –

■ ... as scripted, "Creag an Tuirk!" [*sic*]. Later on in this episode, Jamie will identify the Laird as 'Colin Maclaren' [sic] – and it seems probable that the name of Colin's clan was one of a great many details culled from the pages of historian John Prebble's *Culloden* (Martin Secker & Warburg Ltd, 1961). Prebble noted, for instance, that among the Stewarts, on the right wing of the Jacobites' front line at Culloden, 'were some MacLarens, who were their ancient allies from Balquhidder' – a village northwest of Stirling. Prebble also described the escape of Captain Donald MacLaren from the battlefield: 'For three months after Culloden he skulked with others of his name on the Braes of Leny... until they were discovered by a party of soldiers. Captain Donald fought with his broadsword, shouting "Creag an Tuire!" [sic] as the MacLarens had cried when [their] Regiment charged...'

■ But what does it mean? 'The Boar's Rock', apparently – the MacLaren motto Creag an Tuirc is the Gaelic name for the ancient rallying place of their clan, a high knoll overlooking Balquhidder.

■ The Australian Film Censorship Board removed three brief sections from *The Highlanders* before clearing the serial for transmission from August 1967. Two parts of this opening scene were snipped out: Alexander duelling with and slashing at the Redcoat; then using his claymore to deliver the *coup de grâce*. Returned to the BBC late in 1996 along with several other censored moments from the show's fourth and fifth seasons, these clips later featured as part of the DVD compilation *Doctor Who: Lost in Time* (2004).



The Highlanders retreat from the battle.

■ Writer Gerry Davis adapted his own scripts as a Target Books novelisation (1984). Here, Jamie stops Alexander from chasing after the fleeing Redcoat, since he's needed to help the Laird: '"But yon soldier will be bringing back reinforcements,"' protests Alexander – explaining why Redcoats will be in the vicinity of the cottage the group takes refuge in later.

■ The traditional pibroch that played over title captions for all four episodes was a stock recording of piper (and classical physicist) Seumas MacNeill (1917–96) – co-founder of the Glasgow College of Piping and 'Undoubtedly... the greatest piping figure of the twentieth century', according to the Scottish Herald.

The TARDIS materialises in a wooded hollow.

■ Ten seconds' worth of rushes from an unused take of this scene also featured in *Lost in Time*: production assistant Fiona Cumming closes a clapperboard, then director Hugh David calls "Action!" from off, cueing a camera pan to the TARDIS as its door begins to open.

Stepping out, Dr Who (Patrick Troughton) alerts his companions Polly (Anneke Wills) and Ben (Michael Craze) to the noise of battle...

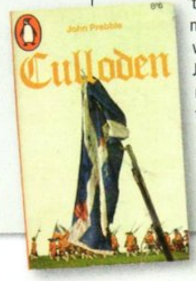
■ "It sounds like the Cup Final," says Ben. In the camera script, however, he compared the din to 'Cup Final night', specifically – which makes a shade more sense, given that Ben's hearing violence, not cheers! ►

"I would like a hat like this!"

ESSENTIAL INFO

■ Following on from *The Power of the Daleks* (1966), the Doctor was supposed to visit a modern Atlantis in a four-parter commissioned as *Doctor Who Under the Sea*. Former actor Hugh David – briefly considered a possible to play the Doctor himself, back in 1963 – was hired to direct, but declared writer Geoffrey Orme's wildly ambitious storyline unfeasible. Producer Innes Lloyd agreed to swap *The Underwater Menace* (as it was eventually known) for the new Doctor's next scheduled adventure: a story originally titled *Culloden*, commissioned from the BBC Drama Department's recently retired Head of Series Elwyn Jones on Tuesday 30 August 1966.

■ Less than two years earlier, on Tuesday 15 December 1964, Huw Wheldon's Documentaries Department had encroached on Drama's territory with the broadcast of another *Culloden* – a groundbreaking reconstruction of the last land battle fought on the British mainland, the 1746 massacre of the so-called Bonnie Prince Charlie's Jacobite army by forces loyal to George II. Director Peter Watkins used historian John Prebble's book *Culloden* (1961) as the basis for his film, in which the participants described the battle and its bloody aftermath 'to camera', as in a news report. Familiar with the setting, Jones made various notes on events to be incorporated into his *Doctor Who* – but became unexpectedly unavailable when he was asked to reformat *Z Cars*, the popular police drama he'd helped create, as a twice-weekly series. At short notice, *Doctor Who* story editor Gerry Davis stepped in to write the since-retitled *Dr Who and the Highlanders* himself.



■ Seaborne sequences were pre-filmed using the water tank set into the floor of Ealing Film Studios' Stage 3 over two days: Friday 11 November 1966, then the following Wednesday. On the Monday and Tuesday in between, David's crew travelled to Frensham Common in Surrey, where various of Episode 1's Moorlands scenes were mounted. Less than a week later, on Monday 21, they returned to the same location to reshoot the TARDIS' departure from Scotland, now with a confirmed new crewmember in the form of piper Jamie, played by Frazer Hines. (The character had made an immediate impression on Lloyd; Hines' original contract, dated 2 November, included an option for three further serials.)

■ Studio scenes for all four episodes were recorded at Hammersmith's Riverside Studios over four consecutive Saturdays, a fortnight ahead of transmission – beginning on 3 December and concluding on Christmas Eve.

■ Early in 1967, *The Highlanders* became probably the first *Doctor Who* serial to have its original two-inch videotapes wiped by the BBC Engineering Department – but 16mm off-screen film recordings made by BBC Enterprises for overseas sale aired in Australia (over 1967-68), Uganda (in 1968), Singapore, Hong Kong and New Zealand (in 1969) and finally Zambia (in 1970). Enterprises' prints of all four episodes are presumed to have been junked circa 1974.

■ Only a few seconds' worth of footage, cut for Australian transmission, is known to survive – but fan-made soundtrack recordings, subsequently released on CD, plus off-screen 'telesnaps' for all four episodes (printed in full in **DWM** Special Edition 35: *The Missing Episodes – The Second Doctor Volume One*, published in Autumn 2013, and still available on iPad) have given *The Highlanders* continued life. It ranked 166th (out of 241) in **DWM**'s *First 50 Years* poll of 2014.

BBC
SPECIAL EDITION
DOCTOR WHO
THE MISSING EPISODES
THE SECOND DOCTOR
VOLUME ONE

◄ ■ In the Target retelling, Ben adds: "It sounds like the Spurs' Supporters' Club." (Polly shushes him – but then, she's clearly a Chelsea girl.)

Something whistles past them; they duck for cover. Branches fall.

■ As scripted, Polly looked around for the Doctor – then exclaimed "Really!", having seen him 'on his knees in the brambles, hands over his head'. Stage directions noted: 'We're not sure if the Doctor is really as terrified as he looks.'

A cannonball has dropped beside them.

■ In Davis' novelisation, Ben (not unreasonably) speculates that it's '"probably one of them, y'know, historical societies playing soldier"' – making his decision to go on alone to '"take a shufty"' seem rather less rash!

The Doctor turns back to the TARDIS – but Polly stops him: "This looks like England." Ben goes to look over a hill; the others follow.

■ "Look, we can't let Ben go up there on his own," Polly tells the Doctor. Davis' original scripts included many more indications of non-verbal business necessarily missing from the surviving soundtrack. Here, for instance: 'The Doctor makes a comic grimace but allows himself to be led up the slope...'

The Highlanders have taken refuge in a Ruined Cottage. The Laird needs a doctor, insists Kirsty – his daughter.

■ For the benefit of the uninitiated, Kirsty's hushing her father with the colloquial 'Whist', for 'Be quiet' (also spelled, variously, 'whisht', 'wisht', 'wheesht', according to preference).

■ The Target adaptation clarifies that red-headed Kirsty is also Alexander's sister – both being the Laird's children.

■ Another story recounted in John Prebble's *Culloden* told how clan chief Keppoch, with a broken arm and 'a hole in his body' caused by a musket ball, was carried from the battlefield 'to a little bothy [cottage] some distance away, and Angus Ban told the clansmen to put the old man there so that his wounds might be dressed...'

The battle of Culloden Moor is over, according to Alexander: "The clans are broken, shot to pieces by the English guns..."

■ The battle of Culloden marked the end of the last of the Jacobite risings in support of the deposed Stuart kings, whose successors had lost their claim to the crown following the exile of James II (1633–1701) in the so-called 'Glorious Revolution' of 1688; the word 'Jacobite' came from the Latinised form of 'James'. Young Pretender Charles Edward Stuart (1720–88) – grandson of James II and popularly known as 'Bonnie Prince Charlie' – had landed in Scotland in July 1745, raising an army of sympathetic Highlanders that penetrated as far south as Derby before being forced to retreat, pursued by Government forces commanded by Prince William Augustus, Duke of Cumberland (1721–65), third son of the reigning George II. The two armies' decisive encounter came around noon on Wednesday 16 April 1746 at Drummossie Moor, close to Culloden House, east of Inverness – ill-chosen ground that vastly favoured the superior Government artillery. Within an hour, up to 2,000 of the circa 5,000 hungry, exhausted Jacobites lay dead or horribly wounded; by late afternoon, Charles Stuart had fled North, and Cumberland had retaken Inverness.

■ Now, continues Alexander: "The English troops are butchering all their [sic] wounded and hanging all their prisoners." (William Dysart mangles his line – he was supposed to say "butchering the wounded and hanging all their prisoners", of course!) Evidently, the battle was still ongoing when the TARDIS landed, so this is still Wednesday afternoon – no-one's yet been hanged. Cobham's Dragoons certainly committed indiscriminate butchery that afternoon in their charge down the road to Inverness, but a general search of the surrounding countryside didn't begin until after Cumberland issued his notorious General Order on the Thursday evening: 'A Captain and 50 foot to march directly and visit all the cottages in the neighbourhood of the field of battle, and to search for rebels. The officers and men will take notice that the Public orders of the rebels yesterday was to give us no quarter.' (Hence Jamie's later line, "Your English troopers gave no quarter to men, women and bairns.") Most sources agree that the rebel order quoted by Cumberland as a pretext for this instruction was a forgery. Government troops took Cumberland's studiedly ambiguous phrasing to mean 'show no mercy'; none was given.

■ References to "English" guns and "English" troops are problematic. Shortly after transmission, a viewer wrote to the *Radio Times* to complain that the Jacobite Rebellion 'was once again represented as an Anglo-Scottish conflict. The '45 was in fact an attempt to restore the Stuart dynasty to the throne of the United Kingdom of Great Britain, and although the supporters of Prince Charles Edward were mainly from Scotland that country as a whole did not favour the Jacobite cause. At Culloden something like a quarter of the Duke of Cumberland's army consisted of Scottish regiments.'

The Doctor gets the point.

Looking off, Alexander sees people approaching the cottage. Outside, the Doctor, Ben and Jamie come across a 'spiked' cannon. The Doctor picks up a discarded bonnet, complete with Jacobite cockade...

■ ... which, as directed, he regarded 'reverently with great joy', admiring it at arm's length – 'too engrossed with this new hat to pay any attention to Ben'.

■ "I would like a hat like this," says the Doctor – this unscripted addition echoing a comment he'd made in Episode Four of *The Power of the Daleks* (1966; recorded just three days before filming of this location sequençe) regarding the fascistic Bragen's new cap: "I would like a hat like that..."

Polly reads a motto from the cockade: "'With Charles our brave and merciful Prince Royal, we'll greatly fall or nobly save our country.'"

■ This was another detail extracted directly from Prebble's *Culloden* – in which the historian noted how the Jacobites' blue bonnets bore the 'white cockade of the Stuarts, a large knot of five bows in silk or linen, on which was printed a laurel wreath and the words, "With Charles our brave and merciful P.R. [sic] we'll greatly fall or nobly save our country."' (The 'R' likely stood for 'Regent', however.)

Dismissing such "Romantic piffle", the Doctor throws down the bonnet – but is startled by Alexander, holding his claymore to his throat. He and Jamie lead the travellers inside the Cottage – where their English accents raise suspicion. Hearing Polly address 'the Doctor', Kirsty insists he helps the Laird. Ben seizes the chance to snatch a pistol. With the men disarmed, the Doctor examines the Laird's injury and asks Polly to go with Kirsty to fetch clean water from a stream, to bathe the wound.

■ In Davis' novelisation, the Doctor directs the women to a spring he'd seen, '"just a short way up the track."'

Putting the pistol down, Ben accidentally discharges it – alerting every English soldier

THE GREATEST OF ALL PIPERS

In Episode 3, Willie knows Jamie as the son of Donald Macrimmon [sic]: "A piper like his father and his father's father." Plainly, Elwyn Jones and/or Gerry Davis had marked out a passage in historian John Prebble's *Culloden* (1961), in which it was noted how each clan employed a piper who 'held his post from his father and who came from a long line of pipers. His name could sometimes last longer than the chief he served. The greatest of all pipers in the Highlands were the MacCrimmons, who could make men weep or fight like the gods just by an inflated bag and a flute of bone.' MacCrimmon music was heard on the battlefield at Culloden, even – where the Stewarts' piper 'played a pibroch that had been composed a hundred years before by the great Patrick Mór MacCrimmon...'

Originally, states Donald Whyte in *Scottish Surnames* (Birlinn Ltd, 2000), the MacCrimmons were pipers not to the MacLarens, but the MacLeods of Dunvegan – among them Donald Mór MacCrimmon (circa 1570–1640); his son Patrick (or Padruig) Mór MacCrimmon; his grandson Patrick (or Padruig) Og MacCrimmon; and his great-grandson Donald Ban MacCrimmon... who died around the time of Culloden, aged approximately 36. Was this Jamie's father...?

'"Dr von Wer, at your service," says the Doctor. In German, his alias literally translates as "doctor of Who".'

within miles, fears Jamie. Six Redcoats are indeed approaching; outside, Lt Algernon ffinch (Michael Elwyn) sends his Sergeant (Peter Welch) to take a man around the rear....

■ Davis' novelisation names the Sergeant 'Klegg'.

Alexander rushes out, to try to draw the Redcoats away from the Laird – but is cut down by musket fire.

■ Alexander was directed to fling open the door and run out to face the oncoming troops, claymore above his head: 'There is a ragged chorus of musketry. Alexander is hit, staggers but continues to advance. There is another round of firing. Alexander slowly crumples. He raises his sword for one last effort but the sword drops from his hand and he keels over...' Unsurprisingly, given the horror of what he's just witnessed: 'Jamie by the door covers his eyes with his hand. Ben and Doctor Who stand transfixed beside him.'

The Sergeant and his man enter the Cottage from the rear, ordering those inside to surrender. Adopting a German accent, the Doctor tells the newly-arrived ffinch that he is 'Dr von Wer', from Hanover: "Where your good King George comes from..."

■ The Doctor 'is now playing a part again and beginning to enjoy the situation', stage directions noted; he'd impersonated the Examiner in *The Power of the Daleks*, of course.

■ "Dr von Wer, at your service," says the Doctor – clicking his heels, according to stage directions. In German, his alias translates, literally, as 'doctor of Who' – hence the subsequent exchange between the Sergeant and the Doctor: "Doctor who?"/"That's what I said." (The added exchange didn't feature in Davis' script, and was most likely inserted in rehearsals.) In Davis' novelisation, the author drops the name 'von Wer' entirely, the Doctor instead adopting 'von Verner' – a phonetic version, presumably, of the established surname 'von Werner'.

■ The Lieutenant mistakes the Doctor for "One of those confounded Froggies that came over with the Pretender" – but although the Prince's campaign was indeed backed by Louis XV, the 'Seven Men of Moidart' who accompanied the Prince from France to his landing at Eriskay in July 1745 consisted of four Irishmen, two Scotsmen and one Englishman. (Possibly the Lieutenant has taken the Doctor for a member of the 302-strong Irish Brigade or the 350-strong Garde Écossaise – units in the French service who fought for the Prince at Culloden.)

■ 'Confounded' substituted the scripted 'damned' – judged too strong for teatime transmission, most likely.

Rebels are not prisoners of war, insists the Lieutenant – and orders them taken outside to be hanged.

On the Moors, to the rear of the Government line, Solicitor Grey (David Garth) returns from watching the battle through a telescope. Secretary [Cedric] Perkins (Sydney Arnold) sets out a picnic lunch as Grey bemoans the "waste" in killing the wounded – considering the price such "fine sturdy Highlanders" would fetch in Jamaica or Barbados.

■ 6' David Garth towered over 5' 2" shorthouse Sydney Arnold – the pair being cast for comedic effect, we presume, a trick director David would reprise with the Stan Laurel-ish Mr Quill (Bill Burridge) and the Oliver Hardy-esque Mr Oak (John Gill) in *Fury From the Deep* (1968).

Setting about his business before the survivors are slain, Grey heads off, followed by Perkins.

■ Grey throws 'corked' wine into Perkins' face – but at the end of this scene, so Davis directed: 'Perkins picks up the wine bottle, looks closely at it, but cannot see any cork in it...'

Returning with a bucket of water, Polly and Kirsty see Redcoats outside the Cottage.

■ Off-screen telesnaps show one of the two ponds at Frensham Common, on the A427 between Farnham and Hindhead, standing in for the River Nairn – or so we presume, since that's the only sizeable expanse of water within staggering distance of the battlefield at Culloden!

■ The area around the 'Little Pond' doubled for the Plains outside Troy in *The Myth Makers* (1965) – but the Common has often featured as a backdrop in film and TV productions, from Hammer horror films *The Hound of the Baskervilles* (1959) and *The Reptile* (1966) to the present day: scenes for the not-yet-released *Pride and Prejudice and Zombies*, starring Matt Smith, were filmed beside the Little Pond in November 2014.

The Laird's spyglass affords Polly a view of nooses being thrown over the exposed roof beams of the ruined dwelling.

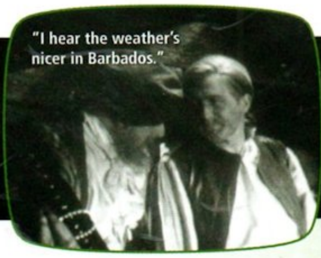
■ In Davis' novelisation, the crofter's cottage is intact – and so the Redcoats hang ropes around the branches of an oak tree, conveniently located just outside the front door.

■ "Crying's no good," Polly tells the lachrymose Kirsty; as scripted, she called her a 'weeping ninny'.

To create a diversion, Polly throws a stone in the soldiers' direction. ►

Cannon fodder! The TARDIS crew don't get a warm welcome.

No one tries to nick Kirsty's jewellery.



"I hear the weather's nicer in Barbados."

The Doctor: a master of disguise!

◄ ■ "Looks like a wench," says ffinch. "Stab me, there's another one," he continues – 'Stab me' substituting his scripted oath, 'Demme' (an archaic form of 'damn').

Spotting her, the Sergeant tells ffinch that the Dragoons have heard that the Prince is trying to escape disguised as a woman.

■ The Bonnie Prince is said to have escaped to the Isle of Skye in the guise of Irish maid 'Betty Burke' two whole months later, in June – so the rumour spread by the Sergeant is wildly premature!

■ The Sergeant also reports that the Dragoons have orders to "stop every woman. Not that they need them, mind..." His implication is as grim as it sounds; Prebble recounted many instances of rape carried out by Government soldiers during Cumberland's campaign of terror in the Highlands, in the months following Culloden.

The Lieutenant insists on going after the women himself, taking two Redcoats with him; Kirsty and Polly scramble away. The Sergeant tells the Doctor that ffinch wants the £30,000 reward for the Prince's capture. He orders his men to proceed with hanging their captives – who are made to stand on a bench, ropes around their necks...

■ Here, the Australian censors removed four continuous shots: the prisoners' feet stepping up onto the bench on the order "Get them up!"; the Sergeant barking "Take the strain!"; a cut back to the prisoners making tippy-toes; then the Sergeant's "Stand by!" Recovered, this sequence also features in *Lost in Time*.

Just in time, Grey appears around the corner of the Cottage, followed by Perkins. He presents the Sergeant with papers identifying him as 'His Majesty's Commissioner for the Disposal of Rebel Prisoners'.

■ As directed in the script: 'The Sergeant takes the commission, but he obviously cannot read it.'

Grey orders the prisoners set down; bribed, the Sergeant complies. But Grey is interested only in Ben and Jamie. To save himself, 'Dr von Wer' invokes Article 17 of the 1730 Aliens Act: "You cannot hang a citizen of a foreign power without first informing his Ambassador."

■ There was no 'Aliens Act' of 1730. Given the circumstances, however, it seems reasonable to propose that the Doctor is sending up the Alien Act of 1705 – which determined that (among other measures, including an import ban) Scottish nationals in England were to be considered 'aliens'. The Act was designed to provoke the Scots to accept union with England, and therefore the Hanoverian succession – which they did, two years later.

"A doctor, eh?" muses Grey.

■ As scripted, Grey made the prisoners' fate more specific – 'We need doctors in the plantations' – but this was amended on recording (perhaps to ensure that the captives didn't learn outright of their eventual destination before being presented with 'contracts' in Episode 3?).

On the Doctor's assurance that the Laird can be healed, Grey orders the Sergeant to transport all four to Inverness.

■ Likewise, Grey's line "First you go to Inverness, and then perhaps a sea voyage...?" was scripted as the more explicit: 'Inverness – to start with. Then perhaps a sea voyage – say three thousand miles to the other end of the world.'

Having seen the men being marched away, the women enter a Cave used as a hideout after cattle raids. To break their men out of jail in Inverness, decides Polly, they'll need money for bribes. She notices the gold ring on Kirsty's finger – the Laird's, insists Kirsty, entrusted to her before the battle. When Polly tries to snatch it away, Kirsty menaces her with a dirk. Polly heads off to help her friends alone, despite the coming dark.

■ Polly didn't label Kirsty a "stupid" peasant in the camera script – rather a 'wild, wailing' one!

Later, navigating a Forest Path, Polly falls into an animal trap. She tries to scramble out of the Pit – but sees a dagger above her, raised for throwing...

■ 'Fast zoom in to BCU [Big Close Up] Polly' ran the camera directions; 'We see her eyes and their horror and we fade out...'

Episode 2

FIRST BROADCAST: 24 DECEMBER 1966

It's Kirsty holding the dagger – thinking a Redcoat had fallen into the animal trap.

■ "And I wish it had been," she added in the camera script.

She tries to pull Polly out – but ends up falling into the Pit alongside her. Looking out, Polly sees a light: ffinch and his two Redcoats are approaching.

■ One of the Redcoats is bearing a lantern – but where did it come from? Last episode, they set off after the two women in daylight. (Without a telerecording, we can't be 100% sure that one of the soldiers hadn't had a lantern with him, of course – but it would seem highly unlikely!)

Oblivious, the weary ffinch calls his men to a halt...

■ ... then calls one of them a "dolt" – not a random insult, but because he'd been 'stumbling along – leaning on one of hit [sic] two men' prior to calling "Halt!" Consequently, the soldier whom ffinch had been leaning on stopped abruptly, causing ffinch to stagger, 'hurting his foot in the process' – hence the diss!

He sends the soldiers back to fetch his horse.

■ The Lieutenant threatens his men with "300 lashes apiece", and later, 200 more. This isn't as excessive as has been suggested: Prebble notes that the minimum number of strokes given as punishment was 25; the maximum a scarcely credible 3,000. As a general rule, however, 'not more than three hundred strokes were laid on in one morning'; longer sentences were given in daily instalments.

Polly and Kirsty conspire to lure ffinch towards them with moans and wails. He duly falls into the Pit...

THE REAL SOLICITOR GREY

Government forces took a total of 3,470 Jacobite prisoners in the months after Culloden. On 23 July 1746, as detailed in John Prebble's history, George II published an Order in Council, declaring that 'His Majesty had taken into account the great many of his rebellious subjects then in prison, and the need to make a speedy example of them' – a passage reworked by Gerry Davis for Solicitor Grey's speech to the prisoners in the hold of the *Annabelle* in Episode 3: "It has pleased His Majesty to declare that whereas there are a great many of his rebellious subjects in gaol, a speedy example must be made of them."

The King's Order decreed that lots would be drawn among the prisoners. One in 20 would stand trial for his life, but the remainder could be pardoned on condition of banishment: 'To help them on their way [the King] would be graciously pleased to see that they got transport to the Colonies, and indentured employment there with any plantation owner who bid high enough for their bodies and their labour.' This was the fate of 936 men, women and children.

The ballots were sometimes conducted by 'solicitors' clerks appointed for the purpose', noted Prebble, quoting one prisoner's description of '"a rascall by the name of Gray [sic], Solicitor Hume's man from Edinburgh"'. According to this account, Gray and his fellow clerks presented the 19 not allotted for trial and likely execution with '"a verie large paper like a charter"'. Prebble continued: 'They were ordered to put their names to the foot of this petition, asking for the King's Mercy and a shackled passage to one of his Colonies.'

Again, Davis drew on this for that Episode 3 scene in which Grey offers the rebels seven-year contracts to work on plantations in the West Indies – or death. But whereas Davis' Grey is moonlighting for his personal enrichment, the real-life Gray was appointed by the King. The horror of it.

Colin and Jamie are left hanging as the Doctor bamboozles Solicitor Grey.

'The Australian censors removed four continuous shots, where the prisoners stepped up to the bench to be hanged.'

■ ... taking the 'still burning' lantern with him, according to stage directions, enabling Polly to pick it up and look him over. But how fortunate it didn't smash and shower them all in flaming oil...!

■ "Move and I'll blow your brains out," says Kirsty - but as scripted, she told him: "Move and I'll slit your throat from ear to ear" (using her dagger, of course). Evidently, the action was revised to show Kirsty grabbing ffinch's pistol once he'd fallen in the Pit.

In Inverness Jail, the Doctor, Ben, Jamie and the Laird have been locked in a waterlogged cell, alongside seven other Highland prisoners; a Sentry stands on a grille overhead. Jamie is adamant that bloodletting alone can heal the Laird - but the Doctor calls on astrology to convince Jamie otherwise.

■ Prebble's *Culloden* made mention of one John Farquharson, a 'Highland blooder' - *ie*, 'an unqualified doctor who ministered to the sick by letting blood, and he always carried a lancet in his pocket for that purpose...' (We'll meet Farquharson again.)

Changing the Laird's dressing, the Doctor finds Prince Charlie's personal standard hidden under his plaid - and conceals it beneath his own coat.

■ The business about the Bonnie Prince's standard being smuggled from the battlefield was another element rooted, it seems, in Prebble's history: the author described how, in retreat, the standard of the Clan Chattan was seized by a soldier who 'tore it from its staff and wrapped it about his body... In time he came home, and from that day he was known as Donuil na Breiteach, Donald of the Colours'; and also how the Appins' standard was saved by a man named MacAntle, who 'tore the blue and yellow silk from the staff, wrapped it about his body and... took it from the field'.

"Let's have a tune to cheer us all up," says the Doctor, bringing out his recorder.

■ The subsequent action was twice revised before recording. Originally, the Doctor asked Jamie to, "Play us a tune to cheer us up." With only his chanter remaining, however, Jamie "canna do much" - and started to 'blow a sad soft little tune'. Ben was unimpressed: "Call that cheering us up?" The Doctor claimed, however, to be "rather good at this sort of thing myself" - and at this point, according to the stage directions: 'He starts to play "Lillibulero" [sic] on the pipe, the main Jacobite march...' (Usually *Lillibullero*, it's now more familiar as the theme for the BBC World Service!)

■ Clearly, this was rethought in rehearsal, for reasons unknown: perhaps a decision was taken for the Doctor to bring out his own recorder, or (more prosaically) perhaps Troughton couldn't get a tune out of the chanter! Several lines were hastily inserted into the above: now, following 'rather good at this sort of thing myself', the Doctor asked Jamie, "May I try?" Jamie refused, claiming: "You'll not be able to play them." Replied the Doctor, "No, but by an extraordinary coincidence I happen to have brought my own pipe" - and brought out his recorder, hence Ben's additional line: "I thought we'd seen the last of that." On recording, the dialogue was simplified further, so that the Doctor simply brought out his recorder and began to play...

■ The script didn't specify the presence of seven unnamed Highland prisoners - and so, rather than directing, "Come on, everybody, join in," the Doctor instead told Ben and Jamie to 'whistle it with me - come on.' Whistling brought the Sentry down - whereupon the Doctor passed 'the pipe' [*ie*, the chanter] to Jamie: 'I think this is yours...'

The Sentry (Tom Bowman) comes down to silence the Highlanders' tune - whereupon 'Dr von Wer' insists that the others were taunting him, since he's loyal to the King. He claims there's a plot to murder the Duke of Cumberland; the Sentry agrees to take him to Solicitor Grey.

■ "That rogue is party to it!" shouts the Doctor - pointing to Jamie, stage directions reveal. The subsequent hubbub is unclear on audio, but the script had it that: 'Jamie moves forward to attack the Doctor - the Sentry intercepts him with levelled bayonet.' Furious, Jamie called to the Doctor: "Ye filthy spy ye." As the Sentry ordered the Doctor out, however: 'The Doctor smiles, winks quickly at Ben and steps outside.'

Meanwhile, Polly relieves the bound ffinch of 20 guineas - and his identity disc, detailing his position with Colonel Attwood's Rifles. Thinking they may need "an ally in the enemy camp", Polly threatens to tell the Colonel how 'Algy' was captured by two girls if he doesn't help them later, in Inverness.

In a private room at an Inn, Grey and Perkins meet with rough sea captain Trask (Dallas Cavell).

■ In the Target telling, Davis names the Inn 'The Sea Eagle'.

■ Prebble's *Culloden* noted that, following the occupation of Inverness, 'Field and staff officers of the Army established their mess in the principal inn opposite the Tolbooth' - the Tolbooth being 'the tall court-house and gaol at the corner of Bridge Street and Kirk Street, below Castle Wynd' (the Jail in which Ben and the others are currently incarcerated, we presume).

Fearing capture, Grey urges Trask to begin loading the prisoners; taking a warrant, Trask and Perkins leave. The Sentry brings in 'Dr von Wer' - who admits there's no plot to murder Cumberland.

■ "Have a care, Doctor. You waste my time at your peril," warns Grey - but as scripted, he went on: 'I can have every inch of skin layed [sic: read 'flayed'] off your back just by a snap of my fingers.'

At the first opportunity, the Doctor throws the Prince's standard over Grey's head - then ties him, gags him and bundles him in a cupboard before Perkins returns. Purporting to investigate some sinister symptom in Perkins' eyes, the Doctor gives the clerk a headache by banging his head against the table; then orders him to rest, and leaves...

■ ... blowing Perkins a kiss as he exits, so Davis' script demanded!

Meanwhile, the Sergeant comes to rescue ffinch from the Pit. At the Inn, Trask returns, rousing Perkins and releasing Grey - who tells his clerk to summon the Watch, then orders Trask to get the prisoners aboard his brig before the soldiers arrive.

Close by, the Sentry calls kitchen maid Mollie (Barbara Bruce) away from the Scullery... enabling the Doctor to step out from hiding behind a clothes line. ►

Kirsty contemplates a life of exile in France...

◄ ■ "Mollie, where are ye?" calls the Sentry, from off – a line modified, thankfully, from the original: "Mollie you slut – where are you?"

■ Camera directions indicated how Hugh David planned to reveal the Doctor: the camera followed Mollie's dropped apron to the floor to 'Find Doctor's feet', which were 'showing under clothes on line' – then tilted up to a close shot of the Doctor's face.

When he hears the Sergeant and another Soldier approach, he quickly ducks back into hiding.

■ For timing reasons, most likely, this sequence was hugely truncated in editing. As Davis imagined it, the Doctor had just picked up a flour jar when he heard the Sergeant approaching from outside – telling his comrade, 'Let's try that door down there...' At that point, the Doctor dashed back behind the clothes line, and set down the jar. A recording break was scheduled here, to give Patrick Troughton time to change and be made up...

■ Recording recommenced with the two Redcoats entering the Scullery: "Grub. In 'ere," said the Sergeant. Having just arrived in Inverness, they began to eat food from the table: "He may be skinny that Lieutenant," remarked the Sergeant, referring to ffinch, "but he's mighty heavy when you've got to carry him." (Odd, that, given that the Sergeant was supposed to have brought ffinch's horse to the Pit – but let it pass...!) He continued: "I don't know – big grown man like him, how did he get in that pit anyway... 'Ere, perhaps he got scared of the dark and fainted, eh?" They laughed – but the Sergeant's guffaw quickly became a cough "brought on by flour floating about." He remarked: "Dusty in here isn't it. All this filth. Heathen lot these Scotchmen." Mollie re-entered, demanding: "What do you think you're doing in my kitchen?" Hackles raised, Mollie drove the Redcoats into the corridor: "Away out of my kitchen or I'll tell your officer." Pushed out of vision, the Sergeant insisted: "You'll have a hard time waking him up Misses [sic] – he's tired out..." But Mollie's exit enabled the Doctor to slip out from behind the clothes line – now dressed as an old woman!

■ The Doctor's next action isn't entirely clear: coming forward, he was to be 'seen between plates' – the dirty plates that Mollie was washing up, we presume – filling a bowl with water. Mollie returned to resume the washing-up. "Good nicht to you," said the Doctor, in an accent. "Good night woman," replied Mollie. The Doctor made his exit – whereupon Mollie turned back, and reacted to the sight of the Doctor's clothes hanging on the line.

■ Pity poor Barbara Bruce, previously uncredited as one of three Stout Tweedy Woman Tourists at the Empire State Building in *The Chase: Flight Through Eternity* (1965); most of her only speaking part in *Doctor Who* was cut!

■ But what was the flour jar for? Possibly the Doctor emptied it out to take with him, since he'll next be seen clutching a 'large pot' – which he'll later tell the Sentry contains broth. Or is he wearing the flour it held on his face? Note that recording break, inserted so Troughton could be given make-up, as well as changing clothes...

In the Jail, Trask supervises as the Sentry drags Ben, Jamie and the Laird from the underfloor cell... and over to the Inn, where they pass by the Doctor, now disguised as a woman.

■ Ben's audible apology is given to the dragged-up Doctor, carrying a 'pot' [sic]. As the prisoners pass by, according to the script: 'The Doctor flattens himself against the wall but the corridor is narrow and the men have to edge past him. Ben, hampered by his chains, jostles him and he almost drops the pot' – hence Ben's "Sorry" and Trask's "Out of the way, you..."

■ In Davis' novelisation, Ben passes by the Doctor outside the Inn; the prisoners are then led 'along the street towards the wharf' to 'a large, half-derelict warehouse' – the location of the trapdoor leading down to the secret quay.

They're led inside an Empty Room, then through a trapdoor down to a Watergate, where a rowboat is moored.

■ "Right, you're all going down there," Trask informs his prisoners – then instructs a Seaman: "Right, Pat lad, down he goes..." The swab's name isn't given in the script... because he's named after the walk-on who played him: frequent monster actor Pat [Patrick] Gorman!

As the boat casts off, the disguised Doctor lures the Sentry away from the Empty Room with a pot of broth – then uncovers the trapdoor.

Through fog, the rowboat approaches Trask's brig. Ben and Jamie watch as two Sailors throw a bound figure overboard – the unhappy Jim Hughes, says Trask: "Once aboard the *Annabelle*, that's the only way you'll get off her. Straight downwards, arr!" Bubbles rise to the surface of the dark water...

Episode 3
FIRST BROADCAST: 31 DECEMBER 1966

Ben, Jamie and the Laird are shoved into the *Annabelle*'s crowded Hold.

■ Ben's "Oh, you can hardly breathe" replaced his scripted (and clearly untrue!) observation that he "Can't breathe down here..." Originally, Jamie came in with: "I'm no surprised. It's packed like a slave ship"; to which the Laird responded, "Aye, and unless I'm mistaken that's just what is..." (Most likely, this exchange was dropped to make Ben's end-of-scene reveal more dramatic: "Slave labour, that's what we're going to be!")

■ Davis gave Trask's brig the pretty name *Annabelle* after a passage in Prebble's *Culloden*, we presume: on 30 May 1746, 564 rebel prisoners were transported from Inverness to London in a convoy comprising 'seven rolling, leaking, coastway tubs of which four had been named for the sweet innocence of their owners' kin – the *Margaret & Mary*, the *Alexander & James*, the *Jane of Alloway* and the *Jane of Leith*...'

The Laird's fever has lessened...

■ ... which is nothing short of miraculous, given that the Doctor didn't even get to bathe the Laird's musket-ball wound in the clean water that Polly and Kirsty were sent to fetch, way back in Episode 1! In Davis' novelisation, however, the Doctor had, in fact, treated the wound back at the cottage – using a small bottle of antiseptic from his pocket: '"I usually carry a little iodine – one never knows when it will come in handy."'

Ben shakes the nearest man awake, to find out where they're being sent – but on hearing his accent, the prisoner (Andrew Downie) proposes

to "tramp his English bones into the deck." The Laird, however, recognises Willie Mackay – who in turn knows Jamie as the son of Donald Macrimmon [sic].

■ Andrew Downie (1922–2009) was, it seems, a late replacement for Glasgow-born Russell Hunter (1925–2004) – soon to be cast as smelly assassin's accomplice Lonely in the ABC TV/Thames Television series *Callan* (1967–72), and later Uvanov in *The Robots of Death* (1977).

Like Ben, Willie's a sailor – once the master of the *Annabelle*, running arms from France before his mate Trask betrayed him. But Trask isn't working for the King's navy, reckons Ben; rather, he's going to sell them all as slaves...

Polly, meanwhile, is alone in a Barn, awaiting Kirsty.

■ As directed, Polly is biding her time 'fiddling with Kirsty's dirk and practicing stabs with it. The thought of actually having to stab someone with it, however, she rejects with disgust and she drops the weapon as though it were unclean'.

Kirsty returns with a change of clothes for Polly – plus trays and oranges, so they can disguise themselves as "coarse, common" orange sellers.

■ "Last time we went back to the past," complains Polly, "I had to wear boy's clothes all the time" – referencing the laddish attire given her in *The Smugglers* (1966).

■ "How do I look?" asks Polly, trying on her new gear. Stage directions indicated that Kirsty was 'A little jealous of Polly's looks' when she replied "Bonnie enou'" – whereupon Polly made a snub nose at her.

■ Nell Gwyn (1650–87), mentioned by Polly, was Charles II's mistress, a former orange-seller at the original Theatre Royal – probably not a common prostitute (as is strongly implied), but more likely an occasional courier arranging, er, 'assignations' between actresses and members of the audience.

Still in auld lady drag, the Doctor fills his mug in the crowded Main Room of the Inn.

■ It's a pity that the (very funny) planned opening of this scene went unrecorded – for timing reasons, probably. Here, the dragged-up Doctor, holding out a mug, elbowed past the first of three soldiers queueing up to draw beer from a bar barrel: 'Ladies first.' Jeering at 'him' [sic], the men began to jostle him: 'The beer is spilt from his mug and he is obviously getting dizzy, cross-eyed, *etc.* He stops, holds his hands out and grabs the two men by their lapels and with a most unladylike strength, cracks their heads together. They subside to sitting positions on the floor half-stunned. The Doctor takes the full mug from the third (stupefied) soldier... and with huffy dignity steps over their legs and over to one of the partitions.'

Lieutenant ffinch takes a table and orders wine.

■ As scripted, the "wench" from whom ffinch demands wine was scullery maid Mollie – but in the event, this non-speaking part went to Nancy Gabrielle (1917–98), whose only other *Doctor Who* appearance would be as an uncredited Prisoner in *Frontier in Space* (1973).

The Sergeant brings 'orange sellers' Polly and Kirsty to see his officer.

■ "Will you stop that! Stop it! You'll pay for this," protests Kirsty – most likely because, as directed, various of the Soldiers in the Main Room were trying to pinch her oranges (not a double entendre). "Hey, put that back you thief, or I'll tell your officer," ran her original line – which drew a 'Coarse laugh' from the men. "Yes," insisted Polly, "if you want oranges you'll have to pay for them just like anyone else" (which the men might well have taken for a double entendre, probably).

The women sidle up to 'old friend' Algy.

■ "Alfred Algernon Thomas..." warns Polly – but in Episode 2 she read ffinch's forenames as 'Algernon Thomas Alfred'!

■ "Stab me, you've taken all my money," complains ffinch. "Stab me", as before, replaced the mild oath scripted: "You've got my money demmit [sic]."

Solicitor Grey will know their friends' whereabouts, ffinch tells them – directing the newly arrived Perkins over to Polly and Kirsty as he leaves.

■ Perkins – who bumps into the disguised Doctor as he goes over – 'has a habit of continually "washing" his hands', noted the script.

Meanwhile, Grey is with Trask, in the *Annabelle*'s Hold. The assembled rebels can choose between turning King's Evidence against their fellows, or hanging – but there is another alternative, he says, producing contracts binding any man who signs to work on plantations in the West Indies for seven years.

■ "Better a quick and honourable death at the end of a rope," protests Willie, "than a long slow one after months of –" Months of what? Grey cuts over the end of his speech – which concluded, so the script had it, 'constant toil, lashings and the fever.' ►

WHERE ELSE HAVE I SEEN...?

DALLAS CAVELL (1925-93)

Trask

Other *Doctor Who* appearances *The Reign of Terror* (1964) as Road Works Overseer; *The Daleks' Master Plan* (1965-66) as Bors; *The Ambassadors of Death* (1970) as Quinlan; *Castrovalva* (1982) as Head of Security.

TV appearances include *The Avengers: Box of Tricks* (1963) as Manager; *The Champions: Operation Deep-Freeze* (1968) as Ship's Captain; *The New Avengers: To Catch a Rat* (1976) as Farmer.

MICHAEL ELWYN (1942–)

Lt Algernon ffinch

TV appearances include *The Avengers: Get-A-Way!* (1968) as Lt Edwards; *Doomwatch* (various, 1970-72) as Richard Duncan; *Hammer House of Mystery and Suspense: The Late Nancy Irving* (1984) as Peter Norton; *This Life* (various, 1996-97) as Montgomery; *Bad Girls* (various, 2002-03) as Revd Henry Mills; *Robin Hood* (various, 2006-07) as Edward; *Da Vinci's Demons* (various, 2013) as Gentile Becchi.

DAVID GARTH (1921-88)

Solicitor Grey

Other *Doctor Who* appearances *Terror of the Autons* (1971) as Time Lord.

TV appearances include *The Strange World of Planet X* (1956) as Gavin Laird; *The Avengers: The Big Thinker* (1962) as Dr Farrow/*How to Succeed.... at Murder* (1966) as Barton/*Wish You Were Here* (1968) as James Brevitt; *Adam Adamant Lives!: Death by Appointment Only* (1966)/*A Sinister Sort of Service* (1967) as Sir Nigel Dee; *Counterstrike: The Mutant* (1969) as Henley.

Film appearances include *Superman IV: The Quest for Peace* (1987) as 1st Elder.

HANNAH GORDON (1941–)

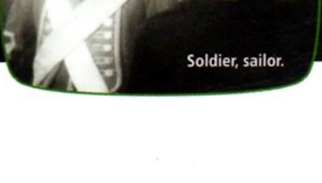
Kirsty

Other *Doctor Who* appearances *Shada* (Big Finish audio drama/BBCi webcast, 2003) as The Ship.

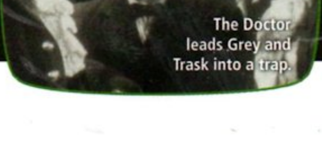
TV appearances include *Out of the Unknown: No Place Like Earth* (1965) as Zaylo; *The Champions: The Final Countdown* (1969) as Anna; *Upstairs, Downstairs* (various, 1974-75) as Virginia Bellamy; *Hammer House of Mystery and Suspense: Tennis Court* (1984) as Maggie Dowd; *Jonathan Creek: Black Canary* (1998) as Marella Carney and Beryl Carney.

Film appearances include *The Elephant Man* (1980) as Mrs Treves.

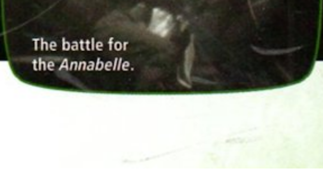
> **'Originally, the dragged-up Doctor grabs two soldiers, and with a most unladylike strength, cracks their heads together!'**



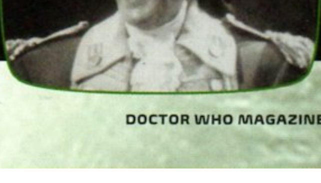
Soldier, sailor.



The Doctor leads Grey and Trask into a trap.



The battle for the *Annabelle*.



Colonel Attwood.

◄ ■ Grey reminds Willie, however, that his so-called 'honourable' death would be followed by "quartering and the like courtesies extended to rebels". He's not wrong; Prebble detailed the grim fate that awaited many of the rebels indicted at Southwark in 1746 – ordered to be "hanged by the neck, but not till they be dead, for they must be cut down alive; then their bowels must be taken out and burned before their faces; then their heads must be severed from their bodies, and their bodies severally divided into four quarters..."

Despite Willie's warnings, Ben appears to join the prisoners lining up to sign... but then tears up the contracts. Grey orders Ben clapped in irons: "When I return with new contracts, we'll bind him and drop him from the highest yard-arm."

At the Inn, Perkins persuades Polly and Kirsty not to leave, on fear of his fetching the Watch. The disguised Doctor butts in...

■ "Kindly remove yourself, madam," Perkins tells the Doctor – stage directions noting that he's 'not bothering to look too closely' at the auld woman: 'one glance at those teeth is enough for him'. But Polly does look closer – and on recognising the Doctor, 'claps her hand to her mouth to stifle the giggles'. Then: 'Doctor Who spreads his skirts and finishes off Perkins [sic] glass of port'.

The Doctor levels Grey's stolen pistol at Perkins – who now recognises "The German Doctor!" Grey returns, calling Perkins away to make up more contracts; Perkins preserves the Doctor's secret. Polly and Kirsty lead the Doctor back to their Barn hide-out.

■ "You know, those dresses really do suit you, Doctor," says Polly. As scripted, he didn't respond, "Oh, you saucy girl"; instead, he asked, "Do you really think so?" – then gave his companions 'the full teeth effect' (revealing a gobful of blackened gnashers, perhaps?).

The sleepy Doctor reveals that their friends are aboard Trask's brig.

■ Polly proposes they capture the ship and "sail to somewhere safe", like France – and when Kirsty refuses to countenance leaving Scotland, the Doctor tells her that, "it wouldn't be for very long. Just for seven- just for a few years, and then it'd be safe to come back..." His hesitation was scripted – "He is going to say how many years but he checks himself" – but to what is he referring? Prebble detailed the Act of Grace (also known as the Act of Oblivion) passed six years after Culloden, in 1752 – by which George II granted 'General and free Pardon' to the rebels of 1745-46.

The Doctor thinks of a plan requiring the use of a rowboat, and the remaining 17 guineas taken from ffinch – to buy weapons from 'English' soldiers to smuggle aboard the *Annabelle*.

■ The Redcoats are "bound to have heaps of weapons as souvenirs" claims the Doctor, who asserts that the typical English soldier would "sell his grandmother for twopence halfpenny." Again, this confirms a detail from Prebble – who wrote that in the weeks after Culloden 'all the soldiers in Inverness became hucksters', flogging off looted goods including broadswords, dirks and pistols.

■ Exhausted, the Doctor falls 'instantly asleep' in the hay. Realising this, stage directions demanded: 'The two girls look at each other and shrug their shoulders. What can you do with him!'

Grey and Perkins bring the new contracts aboard the *Annabelle*. To encourage the others to sign, Grey demands Trask proceed with Ben's ducking.

■ Told to 'use a light fist' on the Highlanders, Trask was directed to turn away and spit on the deck – out of disgust, we presume!

In the Barn, Polly and Kirsty have gathered only a few weapons... but the Doctor returns with a barrow full.

■ "You must have robbed the Duke's arsenal," exclaims Kirsty; "Yes, something like that," agrees the Doctor. There's a whole episode's worth of unseen action there...!

Seeing Kirsty's ring, the Doctor dismisses her claim that it belongs to her father – since it bears the Stuart seal. "The Prince gave it to my father off his own hand in heat of battle," admits Kirsty.

■ Kirsty's claim doesn't square with Jamie's stated belief back in Episode 1, that the Prince was "the first to leave the field" – but perhaps the 'battle' Kirsty refers to wasn't Culloden, rather some other incident during the Rising of '45?

The Doctor takes the ring to use as bait "for a very greedy man."

Aboard the *Annabelle*, Grey and Trask watch as the bound Ben is hoisted up and dropped into the water.

■ Ben's near-fatal immersion was clearly another element borrowed from Prebble's *Culloden* – which described how rebel prisoners aboard the *Alexander & James, en route* from Scotland to London, suffered sadistic treatment at the hands of the crew: "They would take us from the hold in a rope and hoisted us up to the yard-arm, and let us fall into the sea in order for a ducking of us."

■ Highland 'blooder' Farquharson also witnessed similar. Men held in the ships' cramped holds soon became infested with lice, he reported – so: "They'd take a rope, and tye about the poor sicks west, then they would hawll them up by their tackle and plunge them into the sea, as they said to drown the vermine; but they took specell care to drown both together." (Note also an exchange lost from Episode 3's rehearsal script – in which Grey, returning to the *Annabelle*, told Trask: "If anyone tries the lice trick –" [meaning a crewmember, presumably] "... shoot him down immediately.")

'Algy' comes good in the end!

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'The 2009 audio *The Glorious Revolution* has Kirsty eventually marry Jamie, and she bears him "more bairns than there are days in the week"!'

Bubbles rise, and Ben's heaved up – only to be dropped back under. Again, bubbles rise... then stop.

Episode 4
FIRST BROADCAST: 7 JANUARY 1967

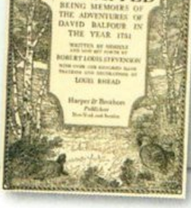
Finally, Trask signals for his two Sailors to heave – but Ben isn't at the end of the rope...

■ In Davis' novelisation, it's Grey who signals to Trask to bring Ben up – fearing for 'the loss of the several hundred pounds that Ben would fetch in the labour markets of the West Indies'.

... rather, he's in the shadow of the ship; once Trask and his men have turned away, he swims for shore. Clambering onto a wooden jetty, Ben encounters a Redcoat sentry... but it's the Doctor in disguise.

KIDNAPPED

Gerry Davis told **DWM** that, without a full storyline from Elwyn Jones: "I used what was at the back of my mind – *Kidnapped*." A few elements in Robert Louis Stevenson's 1886 novel – subtitled *Memoirs of the Adventures of David Balfour in the Year 1751* – can indeed be said to have influenced parts of *The Highlanders*. Trask, for example, strongly resembles Elias Hoseason, master of the brig the *Covenant* – hired by young David Balfour's wicked uncle to transport his unwanted nephew to the Carolinas: 'in those days of my youth, white men were still sold into slavery on the plantations...' A little way into the voyage, the Covenant picks up a former Jacobite rebel, Alan 'Breck' Stewart, returning from exile in France – whom Hoseason and his crew plan to murder for his money. Driving back the piratical villains who besiege him on the deck of the Covenant, Breck – a character twice played by Patrick Troughton, in BBC TV adaptations of 1952 and 1956 – is a little like Willie and a little like Jamie, when duelling with Trask's seamen on the deck of the *Annabelle* in Episode 4. Later still, in the course of their subsequent flight across the Highlands, David and Alan arrive in Balquhidder, home of the Maclarens [sic] – where they encounter piper Robin Oig, who makes the proud boast: "I can pipe like a Macrimmon [sic]!"


KIDNAPPED
BEING MEMOIRS OF
THE ADVENTURES OF
DAVID BALFOUR IN
THE YEAR 1751
ROBERT LOUIS STEVENSON
LOUIS RHEAD
Harper & Brothers
Publishers

■ "Oh, I'm cold and hungry," moans Ben – but as scripted, he asked: "You got somewhere warm to go to after guard duty. [sic] I'm frozen." Replied the Doctor: "Just the place. And I think we can find some warm clothes and food to go with it." Closing his eyes, Ben sighed: "Food. My stomach's forgotten the meaning of the word."

Before taking Ben away, however, the Doctor must fill a rowboat with weapons. Aboard the *Annabelle*, Grey insists that Trask sets sail on the morning tide...

■ In fog, frets Trask, he might "crash the old girl's timbers on Chanonry Point" – *ie*, the easternmost part of the Inner Moray Firth; all vessels headed out to the North Sea from Inverness must pass by the Point, popular with dolphin-spotters.

Safe in the Barn, Ben reveals to Polly how he escaped his ducking – by means of an "old Houdini trick." The Doctor steps out, back in his normal clothes – found on a rubbish dump behind the Inn. They plan to return to the brig in the rowboat, passing weapons to the rebels through a porthole.

■ The fact that Ben here pulls on a tam o'shanter cap as a possible disguise prompts a further (unscripted) iteration of "I would like a hat like that" – but the Doctor's would-be catchphrase never caught on, alas!

Later: caught coming over the *Annabelle*'s side, 'Dr von Wer' is brought before Grey in the Cabin – where he shows him the Stuart ring, claiming that the Prince "disguised himself as a Highlander and was taken prisoner". That prisoner's identity will cost Grey 10,000 guineas, however...

■ As scripted, the Doctor made even more of a meal of searching his pockets – first producing a conker, to his obvious dismay: "Oh no!" At this, Trask seized the Doctor's lapels and lifted him off his feet...

Through a porthole in the Hold, Kirsty passes her father a pistol: "We've got arms for all of you..." Meanwhile, 'von Wer' claims that Jamie is in fact the Prince. All hurry to the Hold... where, at Jamie's signal, the 'sleeping' prisoners leap up, all now armed. While Willie faces up to Trask and his cutlass...

■ Here, some scripted dialogue was lost: "Ye'll not get Jebb Trask alive," said the villain, his forename revealed; "I dinnae want you alive Trask," countered Willie.

■ In Davis' novelisation, Trask isn't a 'Jebb' – he's a 'Henry'.

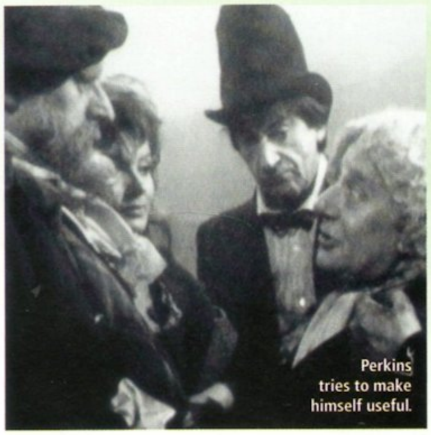
... Jamie leads the prisoners out onto deck, to do battle with Trask's Seamen.

■ Filming at Ealing, fight arranger Peter Diamond (playing a Sailor) accidentally nicked Frazer Hines' eyebrow with a sword.

Willie and Trask wound one another, but Trask is able to go up to marshal his men. Ben appears from behind the mast... but trips as Trask charges at him. Jamie saves Ben, swinging from the poop deck on the end of a rope to knock Trask off his feet; he soon bundles him over the side.

■ In the Target telling, Ben – disappointedly, not to mention bizarrely – tells Jamie: "I was gonna try my karate on him [Trask]."

Willie successfully proposes Trask's men 'volunteer' to sail for France on the next tide.



Perkins tries to make himself useful.

Meanwhile, the Doctor helps Polly and Kirsty aboard...

■ Stage directions demanded: 'Polly hugs the Doctor and Ben much to their embarrassment, especially Ben's.' Significantly, however: 'Jamie is close by them listening intently to their conversation – unnoticed by the others.'

The Doctor proposes taking Grey with him, as a hostage; Perkins asks to remain aboard, since his knowledge of French will be useful to the refugees. From the Jetty, the Doctor, Polly, Ben and Grey see the *Annabelle* set sail...

■ "Do you think they'll beat the English blockade?" wonders Polly. According to Jonathan Morris' *Companion Chronicles* audio *The Glorious Revolution* (Big Finish Productions, 2009), Kirsty will survive to return to the Highlands... and marry the post-TARDIS Jamie, bearing him "more bairns than there are days in the week."

All are surprised to see Jamie appear, saying he fancied his chances better in Scotland. "Besides," he says, "you'll need someone to guide you through the glen..."

■ As scripted, sound effects of a 'rowing boat, oars etc' preceded Jamie's appearance 'over the side of the jetty' – suggesting that he's somehow contrived to take a second rowboat from the *Annabelle* (the fog hiding his approach, we presume). In Davis' novelisation, however, he's stowed away in the same boat in which Ben returned the others to the jetty: '... a plaid bundle in the bow of the boat was flung back, and Jamie's face appeared.'

Dodging two Redcoats, they duck inside a Boathouse – but Grey gives the alarm, and escapes through a window while Ben, Jamie and the Doctor overpower the soldiers. Outside the Inn, they try to enlist ffinch to help them escape to the TARDIS – but Colonel Attwood (Guy Middleton) interrupts. 'Dr von Wer' shows Attwood the Prince's ring, claiming that they were taking ffinch to capture the Pretender. As dawn breaks, they arrive back at the Ruined Cottage, where Polly returns ffinch's identity disc.

■ *En route* to the cottage, the Target adaptation tells us, the group endured 'four brushes with English patrols, at each of which the Lieutenant concocted a story that enabled them to go on their way'.

■ In Davis' novelisation, Polly returns to ffinch both the disc and the hank of hair she'd taken as further leverage against him – but the slightly smitten Lieutenant hands the latter back, as a souvenir: '"If you'd like..." he began. Polly nodded, her eyes bright. "I'd love to," she said. She took the lock of hair and tenderly placed it back in her pouch...'

Suddenly Grey, the Sergeant and several Redcoats appear. Grey orders ffinch to help escort the rebels back to Inverness – and the gallows.

■ Surely Grey must still believe that the Doctor can help him claim Cumberland's bounty for the Pretender? Otherwise it'd suit his purposes better to have the Sergeant lynch the 'rebels' on the spot, especially since 'ropes are still hanging from the rafters' (as was noted in the script)!

■ According to stage directions, the despairing Polly put her hand 'to her face to cover a quiet tear'. Grey, we're told, 'relishes this' – which is what prompts his next line: "As for you, wench, I'll have you tied to the tail of a cart and whipped from one end of –" One end of what? The Lieutenant cuts over, but the villain should have continued '... Edinburgh to the other. Whipped until...'

The Lieutenant silences Grey, having heard of the Solicitor's schemes from Polly. The contracts will prove that all was perfectly legal, insists Grey – but he finds them missing from his pocket. The Lieutenant has the Sergeant arrest Grey, on suspicion of trading in slaves. The Solicitor is led away; Polly kisses 'Algy' goodbye.

■ In the Target telling, before taking Grey away, the Sergeant, quite reasonably, asks ffinch [sic] what's to be done with the Doctor and company: "Uhm... and these prisoners, sir?" The Lieutenant, however, assures him that he will "take care" of them: '"After all," he said, "they are Crown witnesses against that rogue." He pointed to the fuming Grey. "I'll rejoin you later, Sergeant."'

The Doctor produces the missing contracts from his own pocket. Despite Jamie's claim that he won't be caught by the Redcoats, Polly asks the Doctor if they can take Jamie with them. The Doctor agrees – "if he teaches me to play the bagpipes..." Returning to the TARDIS, Polly takes Jamie's hand, and pulls him into the Ship. It dematerialises.

■ Not a word is said in this closing sequence – but in the Target version, Polly has a few words of reassurance for the hesitant Jamie, as she draws him inside the TARDIS: "Don't be afraid," she said. "It's much nicer inside than it is out. There's so many wonderful surprises waiting for you, you'll see."

■ Next week: *Dr. Who and the Underwater Menace*. **DWM**

FURTHER INFO

DVD

Surviving clips feature on the three-disc set *Lost in Time*

COMPANY BBC Worldwide
YEAR 2004
CAT NO BBCDVD 1353
AVAILABILITY Out now

SOUNDTRACK

COMPANY BBC Radio Collection
YEAR 2000
NARRATOR Frazer Hines
AVAILABILITY Out now

BOOK

COMPANY WH Allen & Co PLC/ Target Books
YEAR 1984
BOOK NO 90
AUTHOR Gerry Davis
AVAILABILITY Out of print

AUDIO BOOK

COMPANY BBC Audio
YEAR 2012
READ BY Anneke Wills
AVAILABILITY Out now

THE DWM REVIEW

PLUS! A PREVIEW OF **UPCOMING RELEASES**

The Entropy Plague

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Peter Davison (the Fifth Doctor), Mark Strickson (Turlough), Sarah Sutton (Nyssa), Janet Fielding (Tegan), Catherine Skinner (Cherryanne), Pallister (Robert Duncan), John Voce (Branarack)
RRP £14.99 (CD), £12.99 (download)

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON in
THE ENTROPY PLAGUE
by JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
JANET FIELDING
MARK STRICKSON
SARAH SUTTON
FULL CAST AUDIO DRAMA

One of the best things about this trilogy of Fifth Doctor audios is the pace at which it's played out. *The Entropy Plague* continues straight on from *Equilibrium*'s cliffhanger, as refugees from all over E-Space flee from the coming darkness, and the potential to escape through an unstable CVE into the universe of N-Space. With the TARDIS crew separated, and Tegan's life offered as the payment for pirate Captain Branarack's jump into our dimension, the stakes are already high. Not everyone's going to make it out of E-Space.

Jonathan Morris is consistently the writer best able to fuse different eras of *Doctor Who*. *The Entropy Plague* is a synthesis of some of the arresting imagery of Russell T Davies' season finales with the sci-fi principles of Season 18. The result is a play that's both grounded in the Fifth Doctor era, but with a speed and emotional punch that's totally twenty-first century.

Take his treatment of Nyssa – in these audios a post-*Terminus* version with a family, but de-aged to look like she did when she first travelled with the Doctor, Tegan and Turlough. Morris already wrote pretty much the best 'Old Nyssa' story with *Prisoners of Fate*. *The Entropy Plague* is a second swansong, which stays absolutely true to Nyssa's character while addressing her journey since 2010's *Cobwebs*. Plus, he addresses the death of Nyssa's home planet Traken, barely dealt with on screen, and makes it pivotal to her fate here. And he does all this without any of it seeming contrived or mechanical.

Morris also finds the best way yet to incorporate all four of the regulars. Each of the four episodes has a different narrator – the Doctor, Tegan, Turlough

Requiem for the Rocket Men

AUDIO DRAMA Big Finish
WRITTEN BY John Dorney
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), John Leeson (K9), Geoffrey Beevers (the Master), Mark Frost (Shandar), Olivia Poulet (Myrren), Damian Lynch (Marshall), Pat Ruins (Oskin)
RRP £10.99 (CD), £8.99 (download)

The Rocket Men: a group of rapacious space bandits twice encountered by the First Doctor and his companions. They're back, now commanded from deep within an asteroid belt by King Shandar He has big plans, which need the help of a Time Lord. He has one in mind: the Doctor.

Though written by the Rocket Men's creator, John Dorney, *Requiem for the Rocket Men* is not much like their earlier *Companion Chronicles* retro morality tales. Instead, it's pitched as a heist movie, featuring a cat and mouse game of one-upmanship between two geniuses. On the one hand, the Fourth Doctor and the other the Master, whose own scheming has drawn him into the Rocket Men's orbit.

Dorney's innovation is to largely tell the story from the Master's perspective: for once, he's the one having to second-guess his rival Time Lord's plots. It makes for an entertainingly different listen, and one that gives a greater glimpse into the Master's mind than previous Fourth Doctor adventures.

Despite himself, the Master is in awe of the Doctor's brilliance, and disappointed at the apparent ease with which he seemingly trumps his arch-enemy here. The end result is something close to John Simm or Michelle Gomez's characterisation: a Master unhealthily obsessed by the Doctor, whose whole existence is devoted to besting his old bestie.

If this threatens to make the Master too familiar and comfortable, then Geoffrey Beevers' performance works against it. His insanity is conveyed with purring menace, and just a hint of supressed hysteria: an inversion of the Fourth Doctor's own persona, manic teeth and curls masking a brooding sobriety. Tom Baker gives both in his performance here, taking particular delight in the scenes where he trounces the opposition.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER and LOUISE JAMESON in
REQUIEM FOR THE ROCKET MEN
by JOHN DORNEY
THE AUDIO ADVENTURES OF DOCTOR WHO
GEOFFREY BEEVERS
MARK FROST
OLIVIA POULET
with JOHN LEESON as K9
FULL CAST AUDIO DRAMA

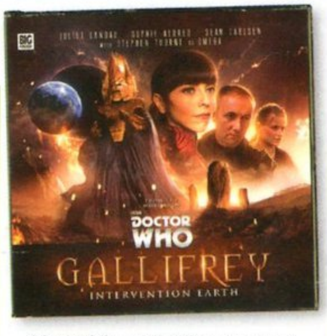
Between the Doctor and the Master's back-and-forth banter, plots and counter-plots, there's space for a strong sub-plot featuring Leela posing as a bounty hunter. Joining forces with a Rocket Man called Marshall results in a flirtation every bit as cat and mouse

Gallifrey: Intervention Earth

AUDIO DRAMA Big Finish
WRITTEN BY Scott Handcock and David Llewellyn
STARRING Juliet Landau (Romana), Sophie Aldred (Ace), Seán Carlsen (Narvin), Stephen Thorne (Omega), Gyles Brandreth (Rexx), Laura Doddington (Vale Endrogan), Rachel Atkins (Sol)
RRP £14.99 (CD), £12.99 (download)

The opening seconds of this unexpected addition to the *Gallifrey* series ring the changes: gone are Louise Jameson's Leela and Lalla Ward's Romana: the partnership that was previously at the heart of these plays. In their place we have Sophie Aldred's Ace and Juliet Landau's Trey – a new incarnation of Romana.

It's initially a tough transition. I reluctantly admit to losing track of Ace's story between the main *Doctor Who* range, *The New Adventures of Bernice Summerfield*, *The Lost Stories* and now *Gallifrey*. Even Ace doesn't seem quite sure of why she's now working for the Time Lords. Paired with Rexx, a Time Lord who sounds like Gyles Brandreth (checks cast list: oh my word, it *is* Gyles Brandreth!), they set off to investigate a mysterious anomaly that threatens Gallifrey. The expedition takes them to a planet devastated by a black hole: it's Earth, 2015.


JULIET LANDAU SOPHIE ALDRED SEAN CARLSEN
with STEPHEN THORNE as OMEGA
DOCTOR WHO
GALLIFREY
INTERVENTION EARTH

Meanwhile, on Gallifrey, President Romana and Co-ordinator Narvin contemplate Gallifrey's fall. A palpable mood of doom hangs over the play, the foreknowledge of the imminent Time War making Gallifrey seem like Britain in the 1930s, desperately trying to avoid the coming storm. It makes the new Romana fatalistic, and more circumspect than her immediate predecessor. Landau's performance has a curious, otherworldly quality to it that is slightly at odds with the haughty impatience of Ward. I wasn't quite sold during the previous *Gallifrey* series or her *Companion Chronicles* outing, but having her step out from Ward's shadow and getting an adventure of her own gives Landau the space to make the character her own.

This is helped by great scenes in the final episode where Romana finally goes toe-to-toe with the creator of the Time Lords, Omega, and holds her own. That's no mean feat, because Big Finish has brought back the original Omega, Stephen Thorne: the Brian Blessed of *Doctor Who* monsters.

and Nyssa – and each changes the focus, from the human sacrifices necessary to pass into N-Space, to the entropy disease, to the evacuation of E-Space and finally the small-scale dilemma on which Nyssa's fate rests. No previous play has managed to balance the storylines for this team quite so skilfully. *The Entropy Plague* is a masterpiece of structure.

This skill is also evident in the monsters. The theme in Season 18 of encroaching entropy was a strong backdrop to Tom Baker's final year as the Doctor, and is a strong backdrop to this trilogy, too. Morris draws on the idea to present entropy as a disease, ageing people and places to dust. The monstrous Sandmen, grisly agents of entropy, help make the threat chillingly real, sticking with Season 18's sci-fi concepts, but making it personal in the way Davies always does.

Concluding not only this trilogy, but also plotlines running back to audios from 2010 (and to television in 1981), *The Entropy Plague* is an awesome piece of work from a writer at the top of his game. **MATT MICHAEL**

---

as the main story. Wondering how she can tell when she has outgrown the need for a teacher, Leela's mentoring of Marshall leads to a gradual realisation that perhaps she's reaching that moment, and an unexpected and moving twist that deserves exploration in subsequent audios.

Unleashed for this adventure, John Leeson's K9 plays a welcome part in the play. It's always fun to see the dog given something to do besides shoot monsters or talk to other computers, and Dorney treats him to some of the best moments.

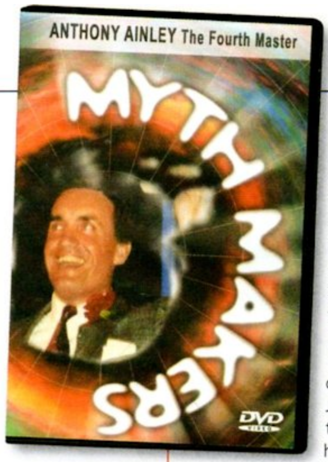
Although not quite the requiem for the Rocket Men it promises to be, this masterfully entertaining play makes the best use of Beevers since 2013's *Mastermind*. This series of Fourth Doctor plays is shaping up to be the strongest so far. **MATT MICHAEL**

Omega is the last of the 'big bads' yet to return to TV, the king of a universe that's the antithesis of our own; abandoned, furious, and out for revenge. Time hasn't diminished the power of Thorne's delivery, and his emergence is a real 'everyone shut up' moment. It's just a shame it comes so late in the day.

Running across only two discs, *Intervention Earth* has a tautness too often absent from the later *Gallifrey* plays. Introducing Aldred and Landau and putting them up against an under-used villain gives a refreshing overhaul to a series that was getting too introspective and sounding a bit tired. Concluding with the return of a familiar voice, it's the best *Gallifrey* play for a long time.
MATT MICHAEL

Myth Makers: Anthony Ainley

DVD Reeltime Pictures
FEATURING Anthony Ainley
RRP £10.00
AVAILABLE FROM *timetraveltv.com*



This is all very *nice*. A chatty session with the 80s' Master from an afternoon back in 2000. Anthony Ainley is genial to a small audience of reverent fans. The archive video footage is spliced with modern-day interviews from the organisers of the event, who all agree that you couldn't meet a nicer chap.

It's here that the inaugural rerelease of the *Myth Makers* back catalogue of *Doctor Who* interviews makes a misstep. It probably wasn't a bad idea to include new material – to bump up the running time and mitigate the low-fi quality of the archive recordings. It's here, however, that a subtle agenda creeps in; an angle, if you will, to give the piece a bit of structure. What started as a pleasant chat, and an opportunity for some fans to meet the man himself, becomes a mission to find out what he was *really like*. And the conclusion that they arrive at is that, whatever anyone else says, he's lovely. I'm sure he was that afternoon. I also think it likely there was another side to him that was a bit more tricksy.

To be entirely fair to the men who've thankfully preserved this rare interview with one of the series' more reclusive actors, they make some perceptive observations about their own interview. There was no need to offer a rehabilitation of the actor, however, because Ainley's own account of himself is revealing enough.

Certainly, he's guarded. He's at pains to be reasonable when levelling any kind of criticism. His accusations are mild and he makes it clear he's just having fun. Now and then he indicates that he's not without fault himself – revisiting the *outrrrageous* French accent he adopted in *The King's Demons*, for example. He's eager to lavish praise on many of his co-stars, but chooses his words with care, pauses here and there suggesting other less generous thoughts left unsaid.

Ainley is clued up about what the fans like and dislike, and he plays up to this. He has much fun criticising his producer, John Nathan-Turner. While it's clear he has genuine issues, there's a sense of him playing the room, secure in the knowledge that people in the audience would have their own complaints about JN-T. Ainley teases them. He tells them he's heard they dislike *Time-Flight*. An arched eyebrow and devilish grin seem to say, 'I know what some of you think about me'.

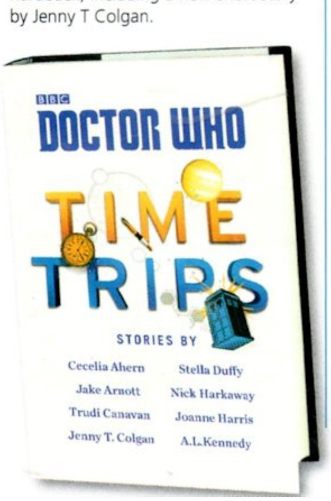
DWM itself gets a passing mention. Ainley mistakenly attributes a bad review to Nathan-Turner's influence. It's a fleeting moment, but it hints at paranoia that JN-T had it in for him, despite evidence he cites to the contrary. It also suggests that he's not quite as modest as he likes to make out. But hey! It surely must cut deep to be savaged by **Doctor Who Magazine**!

There are moments of genuine humility; he's happy to talk about his limitations. He's funny and clever, and thoroughly entertaining to watch. But seriously, when it comes to the Master, he may be charming – mesmerising even – but surely he's got to have a villainous streak.
RICHARD ATKINSON

Time Trips

HARDBACK BBC Books
WRITTEN BY Various authors
FEATURING Various Doctors
RRP 20.00

Time Trips was a 2014 series of short stories penned by a cherry-picked selection of big-name novelists. Released over 12 months from December 2013, the eight novelettes have now been bundled up in a single hardback, including a new short story by Jenny T Colgan.



These stories are by writers largely new to *Doctor Who* (Jenny T Colgan aside), but don't assume that there are bum notes all over the place. While not as thick with continuity and mythology as BBC Books' novel range, most tales manage to evoke their respective eras with considerable fidelity.

There are a few stand-out stories. Fantasy novelist AL Kennedy's Fourth Doctor-headlining *The Death Pit* is a top-tier Douglas Adams pastiche, playing as a typically late-period Graham Williams-era story, for example. Elsewhere, however, there's an occasional disconnect between the story style and the featured Doctor. While Trudi Canavan's Third Doctor story, *Salt of the Earth* is one of the collection's strongest, it's a hard mental picture to imagine Jon Pertwee and Katy Manning traipsing about in twenty-first-century Australia.

In a similar vein, Joanne Harris' Third Doctor-centred *The Loneliness of the Long-Distance Time Traveller* feels like a wonky marriage of different eras, with the Doctor lost in a time-trapped English village, complete with creepy clockwork toys (a kooky concept much more at home with Sylvester McCoy than with Jon Pertwee). Still, if you can get past that, it's a pacily told tale, and Harris has a fine ear for Pertwee-esque put-downs.

Flipping it, by Stella Duffy, sees the Second Doctor, Jamie and Zoe taking a trip to the Great Library of Alexandria, is an unpretentious historical that feels authentically Troughton-like, while Jake (*The Long Firm*) Arnott's romp-ish Sixth Doctor story, *A Handful of Stardust*, is suitably gruesome for the era it's ripped from.

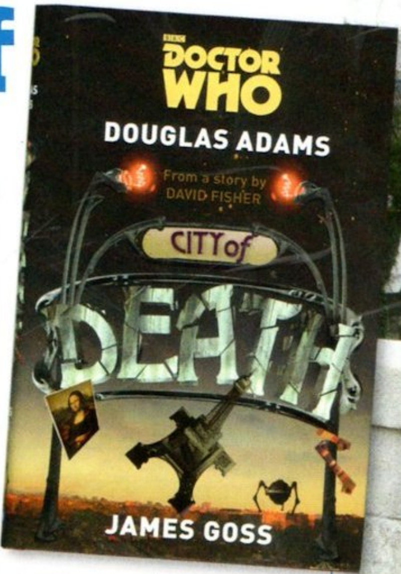
For fans who have already read the ebooks, the lure is the new mini-story from Jenny T Colgan titled *A Long Way Down*. It's a bite-sized timey-wimey Twelfth Doctor tale (his only one in the collection), printed in boxy sections inside the unfoldable dust jacket.

Even if you've got the ebooks, it's worth buying the hardback for the quirkily presented mini story, if only to find out – finally – what the Doctor eats for breakfast... **STEVE O'BRIEN**

'Most of the stories manage to evoke their respective eras with considerable fidelity.'

City of Death

BOOK BBC
WRITTEN BY James Goss, based on the story by Douglas Adams and David Fisher
FEATURING The Fourth Doctor and Romana
RRP £16.99
RELEASED 21 MAY



Oo-la-la! Romana and the Doctor take in the sights of Paris – the city of Death!

Following the success of his novelisation of Douglas Adams' unfinished *Doctor Who* story *Shada*, Gareth Roberts was quickly lined up to write a novel based on the 1979 Parisian adventure, *City of Death*. The television version was written as a hasty replacement for a story by David Fisher, and was loosely based on some of that tale's concepts. The authors were Adams (then *Doctor Who*'s script editor) and series producer Graham Williams, under the pen name David Agnew. Sadly, Roberts' other commitments meant that he was ultimately unable to fit a whole extra novel into his schedule. So instead, BBC Books editor Albert DePetrillo asked James Goss to step in...

"The idea of having to write the book was terrifying, until I realised that whatever I did would be wrong," says James. "Then I relaxed. Somewhere out there is another universe where Douglas Adams found time to novelise *City of Death*. It's next door to the one where Gareth was able to do it. Sadly you're stuck in the world where you get me.

"We already have a perfect version of *City of Death*, of course," James points out. "The television version. There's really not much that you can do to better that. And if you react against that and change it too much, then you're clearly drunk."

In fact, most of the changes James made come from an even 'purer' source – a copy of the serial's rehearsal scripts.

"Some scenes are longer," he explains. "There's a lovely discussion about the ethics of time travel, and a glorious page of dialogue between Duggan and Romana in the café.

"Douglas had fun with his stage directions," he adds. "Scaroth has 'cynical' tentacles, the Countess 'falls down like a sack of turnips'. I figured I wouldn't lose any points for mining as much from them as I could."

According to **DWM**'s definitive poll of 2014, *City of Death* is fandom's fifth favourite story, not least because it contains a wealth of little moments that help define one of the series' greatest eras: the Doctor and Romana debating how to descend from the Eiffel Tower; "What a wonderful butler, he's so violent!"; "You're a beautiful woman, probably..."

"The problem was that I've been laughing at these jokes ever since I first saw *City of Death*," sighs James. "I was seized by a terrible worry that the best reaction I would get was: 'That funny line was typed correctly from the original.' So, I got someone who'd never seen *City of Death* to read it, just to make sure I hadn't trampled too many lines. Sometimes, you find yourself having to stop and explain what's going on.

"The 'wonderful butler' scene is a good example. There's a lot going on, and it took *ages* to sort out. For instance, this is the first time the Countess has met Romana. What are the two most extraordinary women in *Doctor Who*'s history going to make of each other? You can't brush past that."

"Somewhere, there is another universe where Douglas Adams novelised *City of Death*..."

As **DWM** reveals on page 7, James' next task is to tackle a novel based on Douglas Adams' first script for *Doctor Who*, the 1978 story *The Pirate Planet*. "Albert mentioned it in his original phone call, but it really didn't sink in," he says. "I was too busy feeling very odd. Then a contract turned up and I thought, 'Ohhh...'

"I think *The Pirate Planet* is unjustly overlooked," he adds "The script is full of clever ideas and brilliant dialogue – and the great thing about doing a book of it is that it'll be all about those fantastic words and ideas. It's an epic battle for a planet's soul, and hopefully the novel will banish forever the memories of that battle being rendered as half a dozen people in orange bed sheets sliding around in a wet quarry."

DAVID BRYHER

BUY IT BECAUSE: It's a novel that fans have waited over 35 years for.

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The Doctor takes Romana for a holiday in Paris, 1979. Soon they are embroiled in an audacious alien scheme which encompasses home-made time machines, the theft of the Mona Lisa, the resurrection of the much-feared Jagaroth race, and the beginning (and quite possibly the end) of all life on Earth...

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MAY

TUESDAY 5

COLLECTED COMICS

■ ***The Good Soldier*** by Andrew Cartmel, Mike Collins, Dan Abnett and Paul Cornell [Seventh Doctor and Ace] Panini Comics £13.99

WEDNESDAY 20

MAGAZINE

■ **Doctor Who Adventures 2** Panini £3.99

BBC Andrew Cartmel · Mike Collins · Dan Abnett · Ian Sullivan · Paul Cornell
DOCTOR WHO
THE GOOD SOLDIER

THURSDAY 21

BOOK

■ ***City of Death*** by Douglas Adams, novelised by James Goss [Fourth Doctor and Romana] BBC Books £16.99 See above

CD - TALKING BOOK

■ ***City of Death*** by Douglas Adams, novelised by James Goss [Fourth Doctor and Romana. Read by Lalla Ward] BBC Audio £25.00

■ ***Last of the Gaderene*** by Mark Gatiss [Third Doctor, Jo, the Brigadier, Yates and Benton Read by Richard Franklin] BBC Audio £25.00 See p79

THURSDAY 28

MAGAZINE

■ **DWM 487** Panini £4.99

FRIDAY 29

CD - AUDIO DRAMA

■ ***Last of the Cybermen*** by Alan Barnes [Sixth Doctor, Jamie and Zoe] Big Finish £14.99 See p77

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

Last of the Cybermen

AUDIO DRAMA Big Finish
WRITTEN BY Alan Barnes
STARRING Colin Baker (the Sixth Doctor), Frazer Hines (Jamie), Wendy Padbury (Zoe), Lucy Liemann (Zennox), Keiran Hodgson (Findel), Nicholas Farrell (Captain Frank), Nicholas Briggs (Cybermen)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 MAY

The trilogy of stories in which early Doctors are transposed with their later selves continues. This time, the Sixth Doctor is placed in a Second Doctor adventure, with companions Jamie and Zoe.

"They have very firm characters of their own, and they pull at the Doctor in a very 'Spock and McCoy' kind of way," observes author Alan Barnes. "You have Jamie as the McCoy character, trying to get the Doctor to listen to human values of the heart, and Zoe in the Spock role, going 'No, no, no, go the logical way, go the scientific way' – and the Doctor has to tread his own path through that. So you've actually got a lot of different influences weighing down on the Doctor. He's a little bit lost. He's a little bit confused and conflicted."

Using the Cybermen lets Alan address a void in the monsters' history.

"I'm aware there is this perceived gap between *The Invasion* [1968] and their next appearance in *Revenge of the Cybermen* [1975], and I wanted to fill that in some way," he reveals. "It's a story that actually goes on in between them, and what that might actually entail for their history – so I wanted to have a bit of fun with that, as well. Although how I've gone about that will only become apparent as the story develops!

"It's that very 1960s set-up – base under siege, mysteries, wandering around for the first episode, a sense of a lurking something that you can't quite... well, it's the Cybermen, obviously! But you don't quite know how or when or why they're going to appear. I love all that. That long, slow build-up, I think is quite unique to the 1960s – by the time they get to the 1970s, they were going straight in to someone hitting the floor in the opening seconds."

"Zoe's quick to realise what's happened, and that this man is the Doctor, *her* Doctor, although he looks completely different," explains Wendy Padbury, who plays Zoe. "Jamie says 'Well he can't be, because look at his face', but she's quick to pick up on the fact that this is him, and there must be a reason why – which indeed is the case, as the story evolves."

For the two companions, *Last of the Cybermen* takes place shortly before *The War Games* [1969] in which they are forced to leave the TARDIS. "In *Last of the Cybermen*, we are playing with the foreknowledge of what's about to happen," Alan explains. "It was irresistible to drop something in there."

"Those moments are really lovely," smiles Wendy. "It's one of those stories that makes you laugh one page, squeal the next because it's a bit scary, and then cry the next because it's a bit sad – it's a really good story..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's a story which features the unique combination of the Sixth Doctor, Jamie and Zoe.

WHAT'S IT ABOUT?

Out on the furthest fringes of the galaxy, the Cybermen have left their mark – in the form of a giant Cyber-head, hundreds of feet high. What could it mean for the Doctor, Jamie and Zoe...?

The Well-Mannered War

AUDIO DRAMA Big Finish
WRITTEN BY Gareth Roberts, adapted by John Dorney
STARRING Tom Baker (the Fourth Doctor), Lalla Ward (Romana), John Leeson (K9), Tim McInnerny (Admiral Dolne), Jon Glover (Jafrid), Michael Troughton (Menlove Stokes), David Troughton (the Black Guardian)
RRP £14.99 (CD), £12.99 (download)
RELEASED OUT NOW

Tom Baker and Lalla Ward are back (and released early!), as Big Finish adapts the third of Gareth Roberts' Fourth Doctor novels.

The audio features *Last Christmas* guest star Michael Troughton, reprising the role of Menlove Stokes from the previous Gareth Roberts adaptation *The Romance of Crime*.

"He's so funny to work with, I find it very difficult – recording in the next booth, as I am – not to keep turning to see what he's doing," admits Lalla Ward, who plays Romana. "But you've got to keep your eye on your own script. It's very difficult to separate out the pleasure of working with such a good actor and having such a nice time doing it from the relationship in the story."

Adapting the novel for audio was a mammoth task, as John Dorney attests.

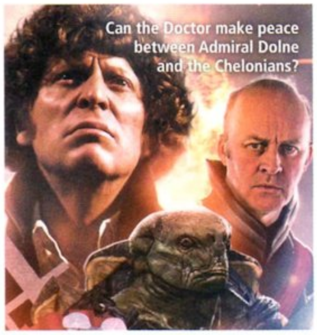
"*The Well-Mannered War* is so expansive," he observes. "There was talk, for a while, of us doing it as a six-parter, but it's divided into four episodes in the book, and I really wanted to keep those cliffhangers.

"It's clear that the thing people remember about the Gareth Roberts novels isn't so much the plot," John continues. "What you remember is the characters, and the dialogue, and the wit. That's the thing to preserve.

"That was one of the things that I found a challenge, to be honest. The jokes and the wit and the playful bits are almost always the bits that you can cut most easily, but you don't want to do that. Normally, a random gag line, you can get rid of quite easily, whereas if you get rid of a key plot point, you're screwed – but that's the bit you want to trim down, here. During the writing process, there was a lot of focus on getting from A to B a bit more quickly, so I could then retain the dialogue."

The adaptation's handling of one key moment remains shrouded in secrecy.

"The one bit people have asked about is the ending," grins John, "which is an incredibly memorable thing, but I don't particularly want to say what's been done with that. It's very intriguing..." **DAN TOSTEVIN**



Can the Doctor make peace between Admiral Dolne and the Chelonians?

BUY IT BECAUSE: It's based on one of the most outrageous *Doctor Who* novels ever written.

WHAT'S IT ABOUT?

Laid claim to by both humans and Chelonians, the planet Barclow has become the catalyst for an unusual conflict. Someone is trying to make this well-mannered war very angry indeed...

- ***Suburban Hell*** by Alan Barnes [Fourth Doctor and Leela] Big Finish £10.99 See p78
- ***The Worlds of Big Finish*** by David Llewelyn [Bernice Summerfield, Iris Wildthyme and characters from other Big Finish ranges] Big Finish £20.00 See p79

AUDIO READING

- ***The King of the Dead*** by Ian Atkins. [Fifth Doctor, Tegan and Nyssa. Read by Sarah Sutton] Big Finish £2.99 See p78

JUNE

THURSDAY 4

BOOK

- ***The Scientific Secrets of Doctor Who*** by Simon Guerrier and Dr Marek Kukula BBC Books £16.99

THURSDAY 11

MAGAZINE

- **The Essential Doctor Who: Monsters** Panini £9.99

WEDNESDAY 17

MAGAZINE

- **Doctor Who Adventures 3** Panini £3.99

STARRING TOM BAKER
WRITTEN BY PAUL MAGRS
DOCTOR WHO
THE NEST COTTAGE CHRONICLES
HORNETS' NEST • DEMON QUEST • SERPENT CREST
15 EXCLUSIVE AUDIO ADVENTURES

THURSDAY 18

CD - TALKING BOOK

- ***The Massacre*** by John Lucarotti [First Doctor, Steven. Read by Peter Purves] BBC Audio £20.00

CD - AUDIO DRAMA

- ***The Nest Cottage Chronicles*** by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibsey. Box set collecting 15 stories, comprising all of *Hornets' Nest*, *Demon Quest* and *Serpent Crest* plus bonus material] BBC Audio £40.00

WHERE TO BUY BIG FINISH RELEASES

Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

Suburban Hell

AUDIO DRAMA Big Finish
WRITTEN BY Alan Barnes
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Katy Wix (Belinda), Raymond Coulthard (Ralph), Annette Badland (Thelma)
RRP £10.99 (CD), £8.99 (download)
RELEASED 31 MAY

The dinner party from hell! Tom Baker, Louise Jameson and Annette Badland lead the cast.

The Fourth Doctor and Leela are about to visit one of the strangest worlds of all – the suburbs.

"As time has gone by, I've realised that one of the things that makes effective stories is to restrict your artistic palette," observes writer Alan Barnes. "Don't use everything in the paint box. Cos you can do *anything* on audio, but sometimes it's interesting to find some sort of story structure or plot device that forces you to only use certain colours.

"So in this case, I'd been thinking for ages, 'Wouldn't it be interesting if we could do a story that was set pretty much in real time, exclusively in an ordinary suburban house, and the immediate land outside?' An upstairs, a downstairs, and the driveway – just focus entirely on that, so you do something really tight, but still make it a really good adventure. So that was very much the starting point.

"Then I was at an awards do, and I ran into Mike Leigh. I said 'You are fantastic, you are' – all those terrible things you do when you've had an awful lot of free champagne – and he was a very nice man. Anyway, mortified, in the morning, I suddenly thought about *Abigail's Party*, and how much I love *Abigail's Party*. I suddenly thought, 'Oh, I could do that – I could do a *Doctor Who* version set entirely in this suburban house', and I saw the Doctor and Leela as uninvited guests at this really stripped-back dinner party. All these Mike Leigh-type characters, the doorbell rings, it's the Doctor and Leela – and where do you go from there? It kind of wrote itself, pretty much."

Suburban life is confusing for Leela...

"That was definitely a big part of it," nods Alan. "She's trying to interpret it, their completely bizarre way of existing, and rationalise it. Looking at things from the outside, as an observer. Something as mundane as pouring a gin and tonic – she doesn't quite comprehend what that is.

"And she tells the truth. That's the other reason someone like Leela is a gift in that sort of situation – she perceives the absolute truth of the relationships between these characters, and just says it, which of course nobody else will have ever done to them, because suburban life is all about manners, and *not* saying what you really feel, *not* saying what you really think."

> **"Leela perceives the absolute truth of the relationships between these characters and just says it..."**

The restrictions of the setting influenced the way the story is told, too.

"It's interesting, because it makes you keep things so tight," agrees Alan. "The logic of why people are in any one position at any one moment is sort of like choreographing. You can't do any of the slightly cheeky devices you use to hide the passing of time. You've just got rooms that are all next to one another, so the practical considerations started to shape the plot, slightly.

"But it's hugely enjoyable, because you don't usually get to do anything that domestic in *Doctor Who*, and for all the weirder sci-fi alien stuff that's going on in the background, the heart of it is three couples. Just writing that sort of dialogue, between couples, is something I don't often get a chance to do, and that's so liberating..."

DAN TOSTEVIN

BUY IT BECAUSE: It's a dinner party with added monsters!

WHAT'S IT ABOUT?

The Doctor and Leela are uninvited guests at a dinner party in a suburban house. There's a fog falling outside – and within, savage blue-skinned monsters, who have people on the menu...

The King of the Dead

AUDIO READING Big Finish
WRITTEN BY Ian Atkins
FEATURING The Fifth Doctor, Tegan and Nyssa
PERFORMED BY Sarah Sutton
RRP £2.99 (download only)
RELEASED 31 JULY

The Fifth Doctor meets UNIT in *The King of the Dead.*

The next *Short Trips* adventure sees the TARDIS arrive in the middle of an immersive theatre performance.

"There was an interactive theatre thing last year called *The Drowned Man*, which I got dragged along kicking and screaming to, because it's not my thing at all," admits Ian Atkins, writer of *The King of the Dead*. "But actually, when I was wandering around inside it, it really did feel like a *Doctor Who* story.

"It seemed utterly right that it was the Peter Davison Doctor walking around, being slightly baffled by all this," Ian laughs. "I can't explain why that makes more sense to me than Tom Baker, or someone else, but it really did. It also gave me a chance to explore Nyssa, who I know is quite a well-used character, but I think there are still aspects of her life that have never really been explored that much."

The story also involves UNIT, and the consequences of its work.

"I've always been fascinated with UNIT, and how it's doing these huge epic battles, but for the man in the street, it's always explained away as gas explosions and roadworks," observes Ian. "I've always loved the idea of these people risking their lives unregarded and unknown. If your train is delayed, you sit there thinking 'I wonder if that work on the tube was a Yeti or something?'

"It kind of gets into questions about what it's actually like to be heroic, and that ties in to the Nyssa stuff. I think you would struggle with the idea that Nyssa isn't heroic, but I don't think you often see that, and I wanted to point out all the absolutely horrific things she's gone through, and that she's found a way to cope with it.

"There are lots of UNIT soldiers who just get one or two mentions – Corporal Bell springs to mind – so you get the sense that, although there are only two or three regulars, they are all people. You're watching some of these guys getting disintegrated every week, and you think 'They must have left a family behind'. I thought that was fascinating. It gives them a real humanity, and it gives you a chance to play with that.

"The second half is arguing about the morality of heroism, but the first half is more of a traditional mid-1980s action *Doctor Who* story, where there are creatures, and you don't know what's going on. It's a very closed environment; they're all stuck there."

The sound those creatures make was a pivotal idea for the story.

"The whole story, the very inspiration for it came from the sound of the 'scritch'," Ian nods. "I knew it was going to be an audio performance, so it was about really wanting to hang a lot of it off sound. I hate spiders, so there'd be spiders, and they would make this weird scritch sound. The second you put a creature that dangerous in an enclosed, public environment, UNIT would be involved, you've got the Doctor involved – so much of it came from that sound effect..."

DAN TOSTEVIN

BUY IT BECAUSE: It covers completely new ground in its handling of UNIT.

WHAT'S IT ABOUT?

When the Doctor, Nyssa and Tegan arrive in 1980s London, they find the current hot ticket is *The King of the Dead*, an interactive theatre experience they've inadvertently become part of...

The Worlds of Big Finish

AUDIO DRAMA Big Finish

WRITTEN BY David Llewellyn
STARRING Lisa Bowerman (Bernice Summerfield), Nicholas Briggs (Sherlock Holmes), Laura Doddington (Zara), Ciara Janson (Abby), Katy Manning (Iris Wildthyme), Chase Masterson (Vienna Salvatori), Alexander Vlahos (Dorian Gray)
RRP £20.00 (CD), £18.00 (download)

RELEASED 31 MAY

Although best known for making audio dramas based on *Doctor Who*, Big Finish began in 1998 by building an original series around one fantastic character.

"Big Finish started, way back, with its adaptations of the Virgin novels featuring Bernice Summerfield," director Scott Handcock reminds us, "and it was due to the strength of that character and Big Finish's soundscapes that the team got the *Doctor Who* licence, and built up its catalogue to the point Big Finish can now experiment with new, original material. A lot of Big Finish's series are big, licensed properties, but a lot of love and dedication goes into the lesser-known series."

"They seemed to get it right almost from the start, to be honest," smiles Lisa Bowerman, who's still playing Bernice 17 years later. "They were relatively green, but every progression that they've made, from *Bernice* to *Doctor Who*, they asked the right people, they did the right things, they didn't try to take the mickey."

"Our non-licensed productions are very important to us," nods executive producer Nicholas Briggs. "Naturally, things like *Doctor Who* take up a larger amount of our time, because they have big, already-established audiences. But what we've tried to do is create new worlds and stories for ourselves – because we really do love stories – and branch out a bit."

"It was for that reason I wanted to bring them all together and showcase some of the brilliant talent we have, and the toyboxes Big Finish has to play in," adds Scott, who's produced and directed a special crossover. "*The Worlds of Big Finish* is big, bold and more than a little bit bonkers, but promises an exciting ride for existing fans and newcomers alike."

The adventure features Bernice along with the main characters of *Graceless*, *Vienna*, and *Iris Wildthyme* (all of whom either originated in, or have previously crossed over into, *Doctor Who* audios), plus Big Finish's popular takes on literary legends Sherlock Holmes and Dorian Gray. "It's six individual stories, each giving a flavour of those characters and the adventures they have – but also contributing to a much greater over-arching story," Scott explains. "We're faithful to each of the series featured, but it's a thrill to also find a way to have them come together."

"*The Worlds of Big Finish* shows you that it's not just *Doctor Who*," Lisa concludes. "Their creativity as a company has been so amazing. This is really still such a tiny, tiny company, but it's really quite extraordinary..."
DAN TOSTEVIN

BUY IT BECAUSE: It's a celebration of fantastic storytelling outside the mainstream.

WHAT'S IT ABOUT?

Featuring Bernice Summerfield, Iris Wildthyme, Sherlock Holmes, Dorian Gray, Abby and Zara, and Vienna Salvatori, *The Worlds of Big Finish* brings together some of Big Finish's best-loved characters in an adventure spanning thousands of years!

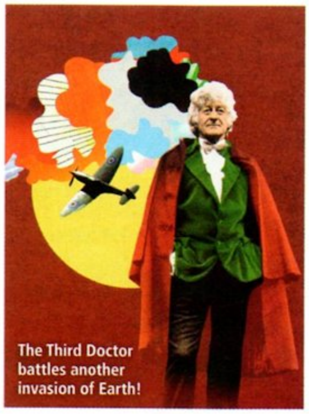
The worlds of Big Finish collide in a very special release!

Last of the Gaderene

TALKING BOOK BBC Audio

WRITTEN BY Mark Gatiss
FEATURING The Third Doctor, Jo Grant, Brigadier Lethbridge-Stewart, Captain Yates, Sergeant Benton
PERFORMED BY Richard Franklin
RRP £25.00 (CD)

RELEASED 21 MAY


The Third Doctor battles another invasion of Earth!

The latest classic novel to get the audiobook treatment recreates the feel of the Third Doctor's adventures in perfect detail.

"There's a glowing crystal, an English village, a reappearance of the Master disguised as someone else, and plenty of action for Jo, the Brigadier, Mike Yates and the rest of UNIT," explains range editor Michael Stevens.

"It certainly has that feel of a quintessential UNIT, Third Doctor, earthbound adventure," agrees producer Neil Gardner. "It's a very comfortable setting, for anyone who's grown up with the Jon Pertwee-era *Doctor Who*. It's quintessentially British – it's a small village, it's a decommissioned air base, and it's a cast of characters who you'll be immediately comfortable with. Mark Gatiss [the writer] gets it spot on."

"The action is post-*The Three Doctors*," Michael adds, "so the Doctor has the TARDIS available to him, and the fact that for the first part of the novel he's actually having an adventure on the planet Xanthos is redolent of *The Green Death* [1973]. When he does eventually team up with UNIT, their first point of contact with the story's mystery is Mrs Toovey, a housekeeper, which perhaps echoes similar fact-finding encounters in TV stories. The end result is an adventure you feel you might well have watched on TV in the early 1970s."

For the new audiobook, the authenticity is cemented by virtue of having Richard Franklin as narrator.

"I knew Richard, who played Mike Yates in the TV series, to be a delightful reader from his participation in the Nest Cottage audio adventures," Michael explains. "He narrated a couple of those adventures as Mike, and I wanted to give him the opportunity of reading a full-length novel. *Last of the Gaderene*, featuring characters whom Richard knows so well, seemed to be the perfect opportunity."

"He certainly brings Pertwee to life very well, and understands what Jon was trying to do with that performance and that character," enthuses Neil. "He gets what UNIT was about in that period of history – it's not the paramilitary UNIT we know today, it's much more a small offshoot of the British army, trying to do its best on a low budget – and all that comes through in his performance."

As well as evoking the past, there's a thematic similarity to a later episode...

"Some people have made comparisons between the Gaderene and Mark's later creation, the Gelth from 2005's *The Unquiet Dead*," points out Michael, "in that they both take possession of human bodies. I think Mark himself has gladly confessed to being keen on the theme of bodysnatching!"

"As with all the best UNIT stories, we get a lot of action from the human perspective," Neil observes. "It's not a very Doctor-led story – Jo gets to have a very big role in this, as do all of our regulars. I really enjoy it from that perspective; it really does let the UNIT characters do their thing.

"You have an interesting mixture of the Doctor who now has the ability to be free, to roam the universe, but is still choosing to come back to what's almost a home – somewhere he feels safe, somewhere he cares about – when he could be off doing anything he wants. That's pretty exciting, and I think that's what gives it a really interesting flavour, because then we can get into the Doctor's head a little bit, which we probably couldn't in the TV show..." **DAN TOSTEVIN**

BUY IT BECAUSE: It uses all the best bits of the Third Doctor's era to create something new.

WHAT'S IT ABOUT?

When black-shirted troops appear on the streets of an idyllic village, UNIT is alerted. The Doctor soon uncovers a sinister plot to colonise the Earth. The Gaderene are on their way...

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* CDs and books!

WIN! DAMAGED GOODS BY RUSSELL T DAVIES – ON CD!

Big Finish continues its *Doctor Who* novel adaptations with *Damaged Goods*, Russell T Davies' acclaimed contribution to Virgin Books' *New Adventures* range in 1996.

The year is 1987 and there's a new narcotic on the streets of London. The Doctor and his companions Chris and Roz move into the Quadrant, a rundown housing estate. An ancient alien menace has been unleashed, and as London descends into an apocalyptic nightmare, the Doctor must uncover the truth about the residents of the Quadrant and a desperate bargain made one dark Christmas Eve.

Starring Sylvester McCoy as the Seventh Doctor and adapted by Jonathan Morris, *Damaged Goods* is out now from *www.bigfinish.com* priced £14.99 (CD) or £12.99 (download), and we have **FIVE** copies to give away if you can answer this:

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY, TRAVIS OLIVER AND YASMIN BANNERMAN IN
DAMAGED GOODS
BY RUSSELL T DAVIES
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Russell T Davies was the showrunner of which BBC One show?

- A *Doctor Who*
- B *Call the Midwife*
- C *Don't Scare the Hare*

Phone* **09011 542 221** (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "HELLO, FAITHFUL LISTENER!"

WIN! LAST OF THE CYBERMEN AUDIO DRAMA CD!

Big Finish's 'locum Doctors' trilogy continues with the Sixth Doctor adventure *Last of the Cybermen*.

It's been ten years since the final assault on Telos, the last act of the Great Cyber War. Thanks to the Glittergun, humanity prevailed – and the half-machine Cybermen were utterly obliterated. Out on the furthest fringes of the galaxy, however, they left their mark – in the form of a giant Cyber-head, hundreds of feet high. The Doctor sets out to investigate... but he fails to return to his TARDIS. Leaving the Ship, his companions Jamie and Zoe find a stranger in the Doctor's place…

Out to buy in May from *www.bigfinish.com*, priced £14.99 (CD) or £12.99 (download), *Last of the Cybermen* stars Colin Baker as the Doctor, with Frazer Hines and Wendy Padbury. **DWM** has **FIVE** copies to give away if you can answer the following question:

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER, FRAZER HINES AND WENDY PADBURY IN
LAST OF THE CYBERMEN
BY ALAN BARNES
THE AUDIO ADVENTURES OF DOCTOR WHO
NICHOLAS BRIGGS AS THE CYBERMEN
FULL CAST AUDIO DRAMA

The second Doctor visited Telos in which classic TV story?

- A *Tomb of the Cybermen*
- B *Shrine of the Cybermen*
- C *Cafe of the Cybermen*

Phone* **09011 542 222** (51p per call) to enter, or post your entry to the address below, starting with: "YOU BELONG TO UZZZZ. YOU WILL BE LIKE UZZZZ."

WIN! LAST OF THE GADERENE TALKING BOOK CD!

Doctor Who script-writer Mark Gatiss' 2000 novel *The Last of The Gaderene* is the latest BBC Books title to be given the unabridged audiobook treatment...

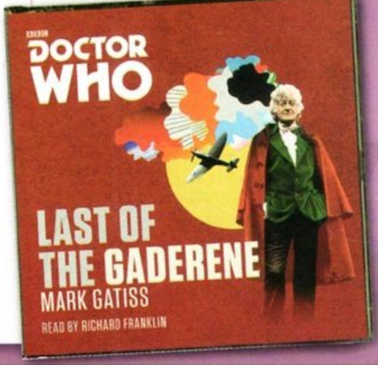
The aerodrome in Culverton has new owners, and they promise an era of prosperity for the idyllic village. But former Spitfire pilot Alex Whistler is suspicious, and when black-shirted troops appear on the streets, he contacts his old friend Brigadier Lethbridge-Stewart at UNIT. The Doctor investigates – and soon uncovers a sinister plot to colonise the Earth. The Gaderene are on their way...

Richard Franklin, who played Captain Mike Yates on TV, reads this exciting original adventure, which features the Third Doctor, Jo Grant and UNIT. It's released on CD this month by BBC Audio, at the price of £25. We have **FIVE** copies to give away to readers who can answer this question:

Mark Gatiss played which *Doctor Who* villain on TV?

- A Professor Lazarus
- B Davros
- C Doctor Chinnery

Phone* **09011 542 223** to enter (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "I AM REBORN!"

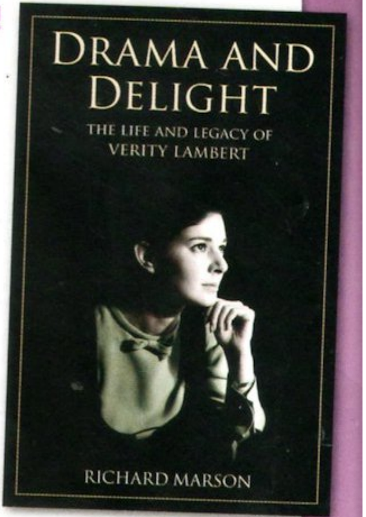


WIN! DRAMA AND DELIGHT BOOK!

The life of *Doctor Who*'s first producer, Verity Lambert, is chronicled in the new biography, *Drama and Delight: The Life and Legacy of Verity Lambert*.

For five decades, the name Verity Lambert appeared on the end credits of many TV dramas, and as the first producer of *Doctor Who*, she nurtured it through its formative years. Combining painstaking research and interviews, *Drama and Delight* captures the energy and spirit of this remarkable woman.

Written by Richard Marson, *Drama and Delight* is available this month from *www.miwkpublishing.com*, priced £14.99, and we have **FIVE** copies to give away. One could be yours if you can answer this question:



Who did Verity Lambert cast as the First Doctor?

- A David Bradley
- B William Hartnell
- C Richard Hurndall

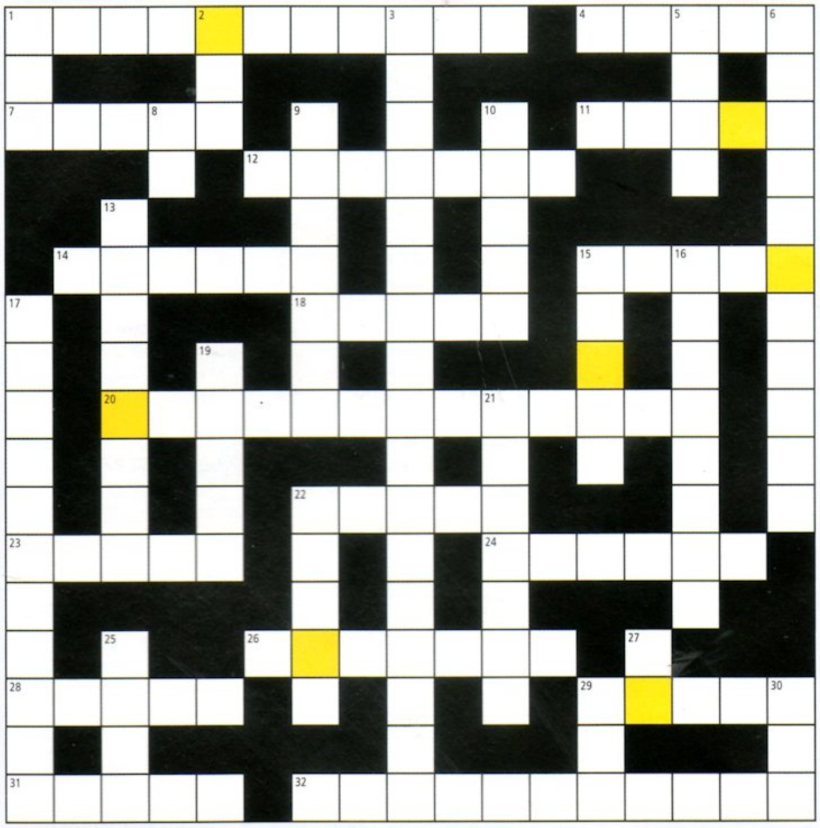
Phone* **09011 542 224** to enter (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "FULL OF PISS AND VINEGAR!"

HOW TO ENTER

***BY PHONE:** Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 30 April 2015 and close at midnight on Wednesday 27 May 2015. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 486, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 30 May 2015. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Crossword

Do you know your Macra from your Myrka? Then why not pit your wits against this puzzle?



ACROSS

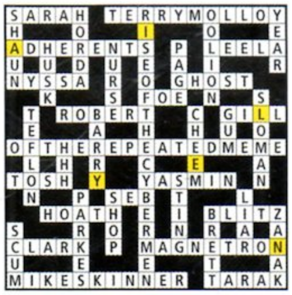
- 1 Description of the human race, coined by the Doctor (11)
- 4 A nurse (5)
- 7 (and 16 Down) He played Unstoffe (5,8)
- 11 You can find them in *The Centre* (5)
- 12 Home of the Mire Beast (7)
- 14 Child of the Generator (6)
- 15 Psychic _____ (5)
- 18 Cocktail _____ (5)
- 20 Government official who succumbed to the Silurian plague (6,7)
- 22 Chedaki, for example (5)
- 23 The Daleks told Victoria: "Do not feed the flying _____" (5)
- 24 John _____ – he played two roles alongside the Third Doctor (6)
- 26 Leader of the operations at the Morpeth Jetsan acid mine (7)
- 28 Source of inspiration, as revealed by the Third Doctor (5)
- 29 He was killed by the Marshmen trying to defend the Starliner (5)
- 31 Stike, for example (5)
- 32 He directed stories featuring the Time Lords and the Cybermen among others (5,6)

DOWN

- 1 The Knight of Jaffa (3)
- 2 She claimed to be "truthful, honest and about as boring as they come" (3)
- 3 He was engaged in negotiations with Maylin Tekker (7,10)
- 5 He planned to have the Doctor savaged by lions! (4)
- 6 The Doctor told the author of this book that he'd read it to prove he was his number one fan (6,5)
- 8 Production code of *The Power of the Daleks* (1,1)
- 9 Gun runner shot by Stotz (7)
- 10 Son of Senex (5)
- 13 Gallifreyan chapter that dressed in robes of heliotrope (8)
- 15 Two, or possibly three, Doctors (5)
- 16 See 7 Across
- 17 Actor who appeared alongside two, or possibly three, Doctors (6,5)
- 19 Amy encountered two when investigating the flats where George lived. She said they were scary (5)
- 21 Larger-than-life character who sold Skonnos out to the Nimon (7)
- 22 An employee of Sanderson and Grainger (5)
- 25 Character played by Travis Oliver (4)
- 27 Planet rich in deposits of Argonite (2)
- 29 An employee of Sanderson and Grainger (3)
- 30 Production code of *Colony in Space* (1,1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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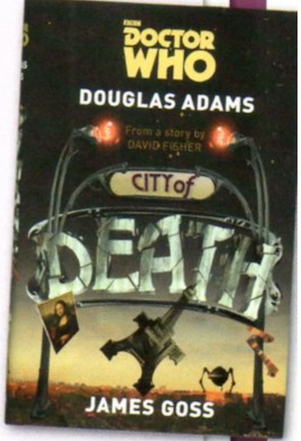
LAST ISSUE'S PRIZE WORD: AINLEY

WIN!

CITY OF DEATH THE NOVELISATION!

One of *Doctor Who*'s most popular and acclaimed TV adventures – Douglas Adams' *City of Death* – is finally published in novelisation form this month, more than 35 years after it was first broadcast.

The Doctor takes Romana for a holiday in Paris – a city which, like a fine wine, has a bouquet all its own. Soon, the two Time Lords are embroiled in an alien scheme which encompasses the theft of the Mona Lisa, the resurrection of the much-feared Jagaroth, and the beginning (and quite possibly the end) of all life on Earth. Aided by private detective Duggan, the Doctor and Romana must thwart the machinations of the suave Count Scarlioni – all 12 of him – if the human race has any chance of survival.



Based on a story by David Fisher, Douglas Adams' *City of Death* is written by James Goss and is out to buy in hardback in May from BBC Books, priced £16.99, **DWM** has **FIVE** copies to give away to readers who can complete the crossword and rearrange the letters in yellow to form the surname of a *Doctor Who* producer.

Phone* **09011 542 232** (51p per call). Or you can post your answer to the address on the opposite page, starting with: "MY DEAR, NOBODY COULD BE AS STUPID AS HE SEEMS."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 30 April and close at midnight on Wednesday 27 May 2015. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 30 May 2015.

WOTCHA!

The page that feels a definite chill about its shoulders.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#57

THE POOR OLD BLACK RAT AND HIS FLEA

Terry Nation, one of *Doctor Who*'s grand masters, knew the value of a good epidemic. Stick a pin in Nation's CV and you'll stand a decent chance of alighting on some manner of pestilence. It crops up all over the place in his work – not least, of course, in his series *Survivors*, which kicks off with most of the human race copping it in an outbreak.

And Nation was far from alone. Viewed from a certain angle, a great deal of *Doctor Who* appears to be a whirl of sick-bays, electron microscopes, and desperate races to find antidotes. But peer a little closer, and the cells begin to divide. Most of *Doctor Who*'s epidemics turn out to be bogus. There's a familiar species of story in which the 'plague' is revealed not to be a disease at all, but somebody contaminating the supplies: *The Sensorites*, *The Moonbase* and so on. Then there are the 'diseases' which turn out to be part of a planet's natural lifecycle, producing Mutts, Mentiads or Marshmen. And then there's radiation sickness, and contamination by toxic goo, and plain old poisoning – none of those can be said to count either, so away with the likes of *The Daleks*, *The Green Death*, *The Caves of Androzani* and *The Waters of Mars*.

Even when we do get a proper disease, we don't always get to see it: the plagues in *Death to the Daleks*, *Carnival of Monsters* and *Gridlock* are noises off, backdrops to motivate the storytelling. There's another sub-genre – one of Terry Nation's favourites – which seeks to have its infected cake and eat it by threatening a plague without delivering one. You know the sort of thing: the villain has a lethal pathogen in a test-tube but is thwarted in the nick of time, usually with a resounding splat: step forward *The Android Invasion*, *Four to Doomsday*, *The Curse of Fenric*, *Planet of the Daleks*... and perhaps even *Genesis of the Daleks* which, by virtue of one celebrated scene, occupies a special sub-sub-genre of its own in which the test-tube is purely hypothetical. (To this list we might also add the eccentric goings-on of *New Earth*, in which the cat nuns purposely infect a whole load of patients in order to find a cure. Those crazy cat nuns.)

Edward Masters: plagued by the Silurians...

So, setting aside all the near-misses and red herrings, what's left? How many *bona fide* epidemics play an active and significant role on screen? By my reckoning, there are no more than three. First up we have *The Ark*, in which the common cold is no big deal for a sneezy Dodo, but poses a terrible threat to the immune systems of her descendants: not without reason is the second episode entitled *The Plague*. That one definitely counts. So does *Doctor Who and the Silurians*, which makes the unusual move of making good on the 'lethal test-tube' genre, its plague graphically spread across London by a pockmarked Geoffrey Palmer in some of *Doctor Who*'s most memorably gruesome scenes. And finally there's *Terminus*, with its stigmatic Lazar Disease, portrayed in the story's best moments as a treatable but misunderstood 'plague' surrounded by fear, ignorance and prejudice – an acutely topical theme in the early 1980s. And that's it. Just those three.

But wait a minute. What about the space virus in *The Invisible Enemy*? And what about that plaguiest plague story of all, *The Visitation*? Uh-uh. I don't think either of those should count either.

Remember that bit in *Revenge of the Cybermen*, when the Doctor exposes another bogus plague by mocking the idea of a "literate and inquisitive virus"? Well, that's exactly what *The Invisible Enemy* offers us.

Now, don't get me wrong, I love *The Invisible Enemy*. I adore all that stuff with the fork lightning and the voice gurgling "Contact has been made". But that ain't no virus. A virus is a mindless blob. A virus is not a lobster with a catchphrase. And that's fine: full marks to the authors of *The Invisible Enemy* for embracing the notion that a hubristic langoustine has more dramatic potential than a protein-coated particle of DNA. Result.

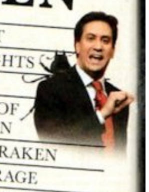
And so to *The Visitation*, perhaps the oddest of all the exhibits in our medicine cabinet of curiosities. It's set, of course, during the Great Plague of 1665-66, and everyone's on about the pestilence. The villagers stoke purification fires, and fear infection by plague carriers. The Terileptils plan to release a swarm of genetically modified plague rats. The very word 'visitation' is an archaic term for an outbreak of plague. Plague, plague, plague. But hang on... what plague? We never actually see it. There are no plague victims. No graves, no crosses daubed on doors, no seventeenth-century plague doctors in those beaky masks, no *Terminus*-style sub-plot in which Nyssa contracts the disease (although in fairness, given that the main action takes place in a single day, she wouldn't have time to incubate so much as a cold). The plague doesn't appear anywhere in *The Visitation*. Not for one moment. It's a sleight of hand, another case of 'noises off' – and the Terileptil plot is another to file under the 'deadly test-tube' genre.

All of which is fine. *The Visitation* has other fish to fry. Nothing wrong with that. It's interesting, though, isn't it? A *Doctor Who* story about the plague, set during the plague, which doesn't actually feature the plague at all.

IN A NUTSHELL: I'll have me posset now.

The Terileptils' plan to release a deadly plague soon goes up in flames...

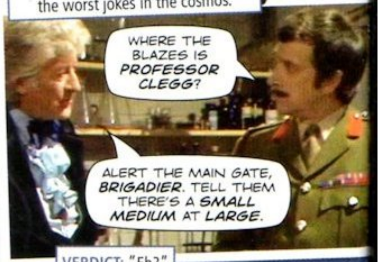
GENERAL ELECTION TOP TEN



TURN LEFT
THE CENTRE-RIGHTS
SNP7E
THE PLEDGE OF DESTRUCTION
THE UKIPPER OF TRAKEN
SWORDSMAN FARAGE
THANET OF EVIL
FOUR POINT SWING TO DOOMSDAY
THE MONSTER RAVING LOONY PARTY OF PELADON
LABOUR MY HUSBAND MY LOVE WHY DID YOU DO IT WHY WHY?

WHAT A LOAD OF RUBEISH

The myopic mastermind scrutinises the worst jokes in the cosmos.



WHERE THE BLAZES IS *PROFESSOR CLEGG*?
ALERT THE MAIN GATE, *BRIGADIER*. TELL THEM THERE'S A *SMALL MEDIUM* AT *LARGE*.

VERDICT: "Eh?"

THE *Six Faces* OF DELUSION

So much for fictional illnesses. Which five of these medical mishaps are true, and which one is just wasting the Doctor's time?

Answer revealed at the bottom of the page.

1 During the shooting of *The Ribos Operation*, Tom Baker's lip was bitten by a dog belonging to actor Paul Seed (the Graff Vynda K). The wound swelled up so badly that an on-screen explanation was hastily written into the next serial, *The Pirate Planet*.

2 During the shooting of *The Ribos Operation*, Robert Keegan (Sholakh) required medical attention after receiving a cut to his ear from a sharp edge on his helmet.

3 During the shooting of *State of Decay*, Tom Baker became so ill that his hair turned straight and had to be put in curlers.

4 During the shooting of *State of Decay*, Matthew Waterhouse required medical attention after accidentally cutting himself with a dagger.

5 During the shooting of *The Visitation*, Michael Robbins (Richard Mace) developed a nasty case of housemaid's knee when he was pushed to the ground by an over-enthusiastic extra.

6 During the shooting of *The Visitation*, Richard Hampton (Villager) arrived on location with a cut to his head, which soon healed but was recreated with make-up for the rest of the shoot to preserve continuity.

ANSWERS: It's Tylos from *Full Circle* on the Time-Space Visualiser. **The Six Faces of Delusion:** Number 2 can be consigned to the Freitas Labyrinth: no such injury afflicted the trusty Sholakh. The other five are all true.

NEXT ISSUE...

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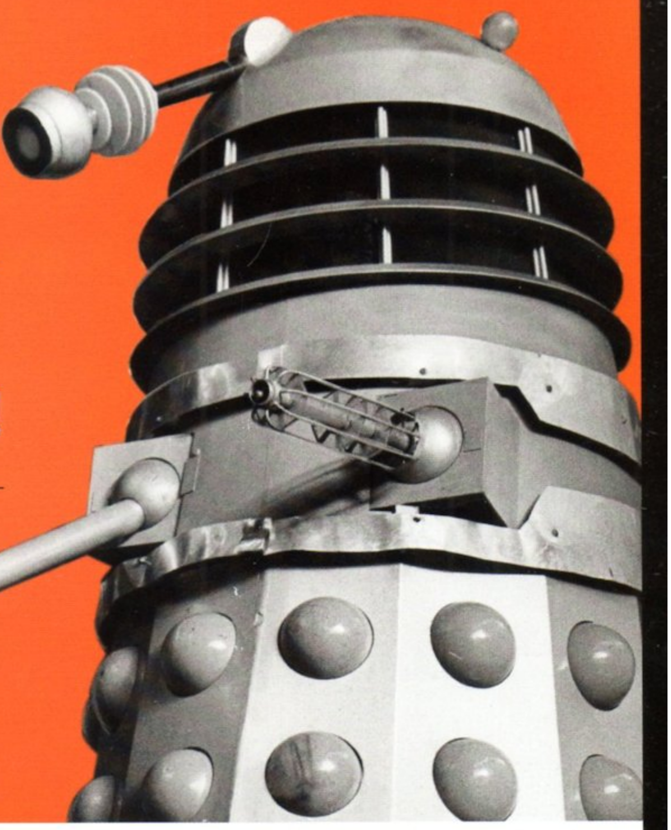

THE DALEK INVASION OF EARTH!

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